

Authorized
Edition **guitar**

WITH TABLA

VAN HALEN

BALANCE



Cherry
Lane

VAN HALEN

BALANCE



Management: Ray Danniels, S.R.O. Management Inc.
Transcribed by Jeff Jacobson and Paul Pappas
Music Engraving by W.R. Music
Production: Daniel Rosenbaum/Rana Bernhardt
Art Direction: Rosemary Cappa-Jenkins/Art Brooks
Director of Music: Mark Phillips

Cover photography: Glen Wexler
All other photography: Randee St. Nicholas, David Bertinelli

Copyright © 1995 Cherry Lane Music Company
International Copyright Secured All Rights Reserved

The music, text, design and graphics in this publication are protected by copyright law.
Any duplication or transmission, by any means, electronic, mechanical, photocopying,
recording or otherwise, is an infringement of copyright.

Because they contain no parts for guitar or voice,
"Strung Out" and "Doin' Time" are not included in this songbook.



CONTENTS

6
The Seventh Seal

18
Can't Stop Lovin' You

30
Don't Tell Me (What Love Can Do)

45
Baluchitherium

57
Amsterdam

70
Big Fat Money

88
Not Enough

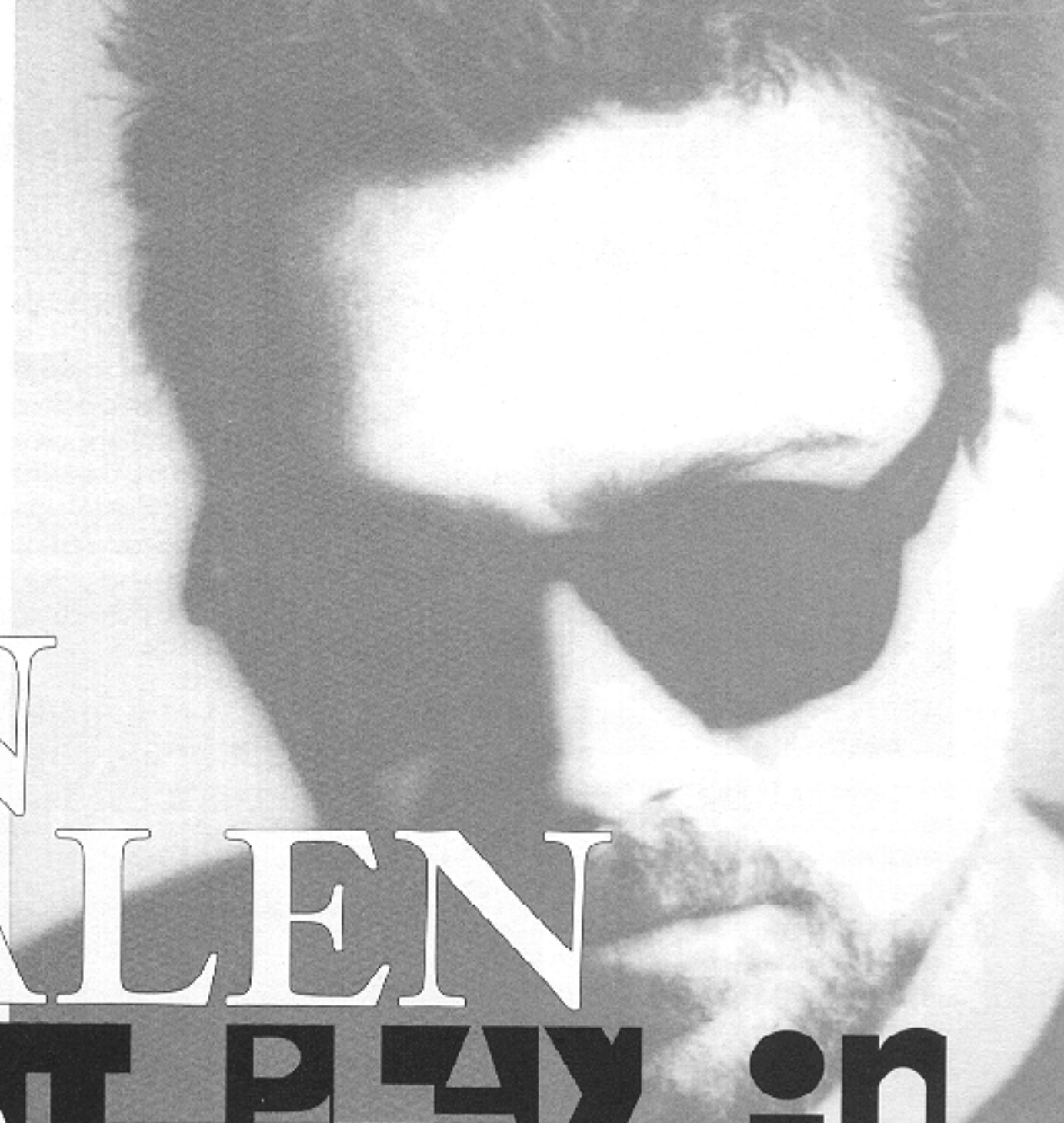
96
Aftershock

114
Take Me Back (Deja Vu)

123
Feelin'

Tablature Explanation/Notation Legend 136

FULL COLOR FOLD-OUT FOLLOWS PAGE 56



VAN HALEN

AT PLAY on

STUDIO 5150

by H P Newquist

Reprinted from GUITAR, March, 1995

Eddie Van Halen is the prototypical American guitar icon. No stateside guitar player since Jimi Hendrix has managed to capture the collective imagination and awe of the world's electric guitarists like Van Halen—no one.

Over the course of two days, we spent time with him as he filmed the video to "Don't Tell Me (What Love Can Do)," a part of the corporate music process he particularly dislikes. We also observed the frenzy at his home studio, 5150, as the band prepared for the release of its 10th studio album, *Balance*. Despite the madhouse atmosphere at 5150, it was clear that Eddie would be an extremely happy guy if he could spend all his time there. With that in mind we take you on a tour of one day in the studio with Eddie Van Halen.

5150, the infamous playground of Eddie Van Halen, is tucked into the recesses of the Hollywood Hills, hidden so well that not even Sherlock Holmes could find it without a map or a street address. The studio is actually located on a hillside slope that sits above Ed's main house, accessible only by a curved driveway that also winds its way out to the pool house.

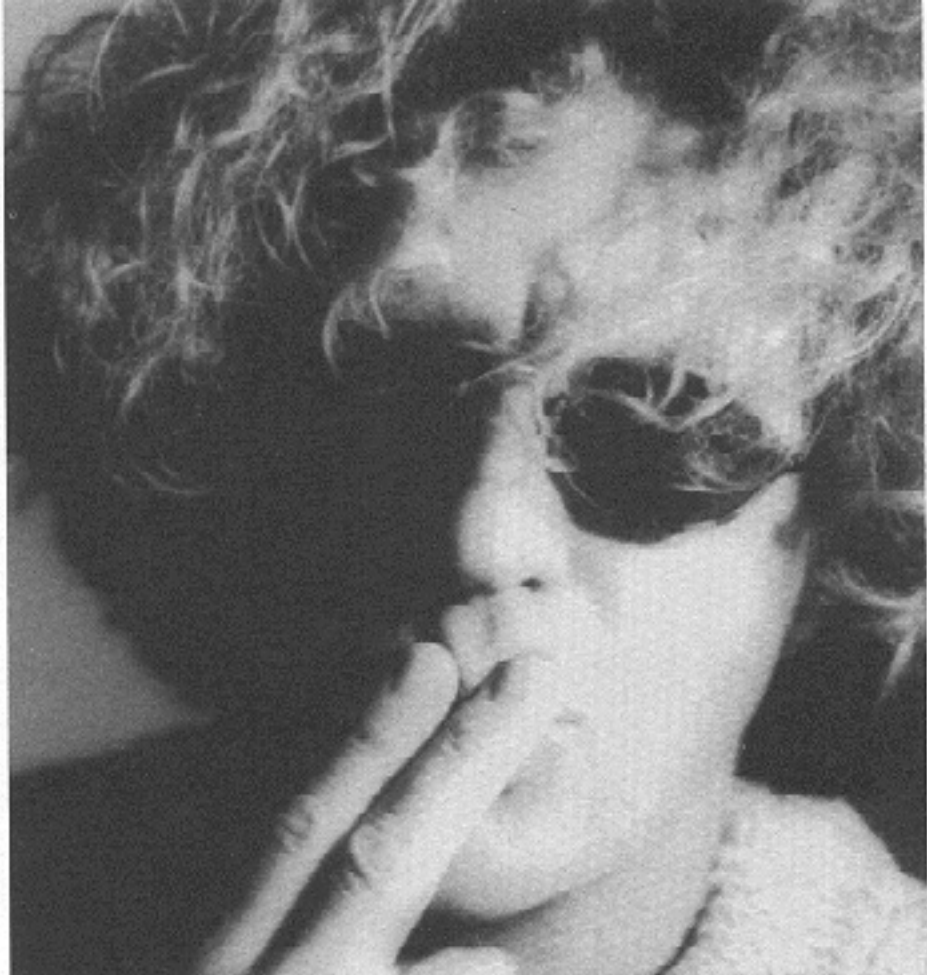
5150, the building, looks like a small house. A basketball hoop hangs over the main door, and a golf practice net is draped across the second floor patio. The driveway runs right past the building, and numerous cars are parked up close to its doors. It is painted a basic southern-California desert brown, and is notable primarily for its lack of windows.

It's a hot morning, the day after Van Halen's video shoot for "Don't Tell Me (What Love Can Do)." The entire band is congregated here to finish up last-minute business relating to the release of *Balance*, the 10th studio album of the band's career, and the fifth VH album to be recorded on this site. It's early for almost everybody, except Eddie, a notoriously early riser in a world of late-sleepers.

The building is divided linearly into four separate sections: a live recording room at one end, the control room next to that, an office, and then a game room. In the office, there are computers and a fax machine, with an inordinate number of political and joke faxes pinned to the wall. Van Halen memorabilia—concert posters, tour badges, record company swag—is randomly hung about the room alongside signed pictures of golfers and other sports figures. At the far end of 5150, the game room is complete with classic arcade games such as *Asteroids* and *Space Invaders*. The studio is a nice size, but not overly large. In fact, if 5150 weren't located on Eddie Van Halen's property, it could be just another small studio located in L.A.

"We've done every record since 1984 here," Eddie says, squinting in the sunlight. "It's where I go every day, where I go to hang out. I even come up in my bathrobe. I usually get up at about seven in the morning—hey, I got a kid. Sometimes I'll bring Wolf and he'll bang around on Alex's drums."

"This place is like Fort Knox," he claims. "Nothing happened to it during the earthquake in 1994. It's all two-foot cinder block filled with cement. It ain't going anywhere." He laughs and points over to



the main house. "A lot of cosmetic damage happened to the house. Man, that earthquake scared the shit out of me! I thought that Satan himself was underneath the house. The TV spit about five feet off the wall and I almost got nailed by that. It was hell, man. I'm pretty prepared, too; I've got my flashlight and boots next to the bed. But this one hit so hard that I had one boot on, my underwear half on, and I was falling on the floor. I couldn't do anything. In the meantime, Valerie's already in Wolfe's room grabbing him, and was back already. It was like she was on autopilot."

There are various people running in and out of 5150, making deliveries, dropping off tapes, stopping by to check on the band's schedule. Eddie walks out of the studio office and into the console room. He toys with some settings on the board and then cues up the tape of the new record. "Donn Landee [engineer for early VH recordings] actually designed this studio. It just started out as a demo thing, a place where I could go and have fun. We built it with a very small budget in mind, and then as it grew over the years, we started to go, 'F***, we can actually make records here! Let's buy a new console, let's buy this, let's buy that.' It's not like I started out saying let's have a professional studio at home—it wasn't like that at all. You should have seen what we did 1984 on; a \$6,000 piece of shit console that came out of United Western, an old green World War I thing with big old knobs and tubes. Donn rewired it to make it work."

Just as Eddie gets ready to turn on the tape, Bruce Fairbairn, the producer of *Balance*, drives up and waves through the door leading to the driveway. Eddie goes out to meet him and chats about the release of the record. Bruce mentions that he wants Eddie to play on the next Chicago record. Chicago? As in "25 or 6 to 4"? As in "Color My World"? "Yeah," says Eddie, "it should be fun. Bruce wants me to play on this big-band rendition of the old classic 'Caravan.' It'll be cool."

Bruce heads into the office, and Eddie talks about the production on the new album. "We met with a bunch of different people when we were looking for a producer. I talked with Mike Clink, with Bob Flock, with Andy Johns—they were all busy. Of all the guys we talked to and considered, Bruce Fairbairn was the one who worked out. We had already done a few albums on our own, but I prefer to work with somebody and bounce our ideas off of them. Just an outside ear, you know? But producing's a very elusive job. You're everything from baby-sitter to amateur psychologist and schoolteacher, and you're just trying to keep it all going in the right direction. I still write the music, Sammy still writes the lyrics, and all four of us together as a band still perform it. So it's hard to say what Bruce actually did. It wasn't like he got us to do anything we normally wouldn't do, but he did every now

and then got us to take a look at what we were doing and possibly approach it in a different way. He just got the best out of us.

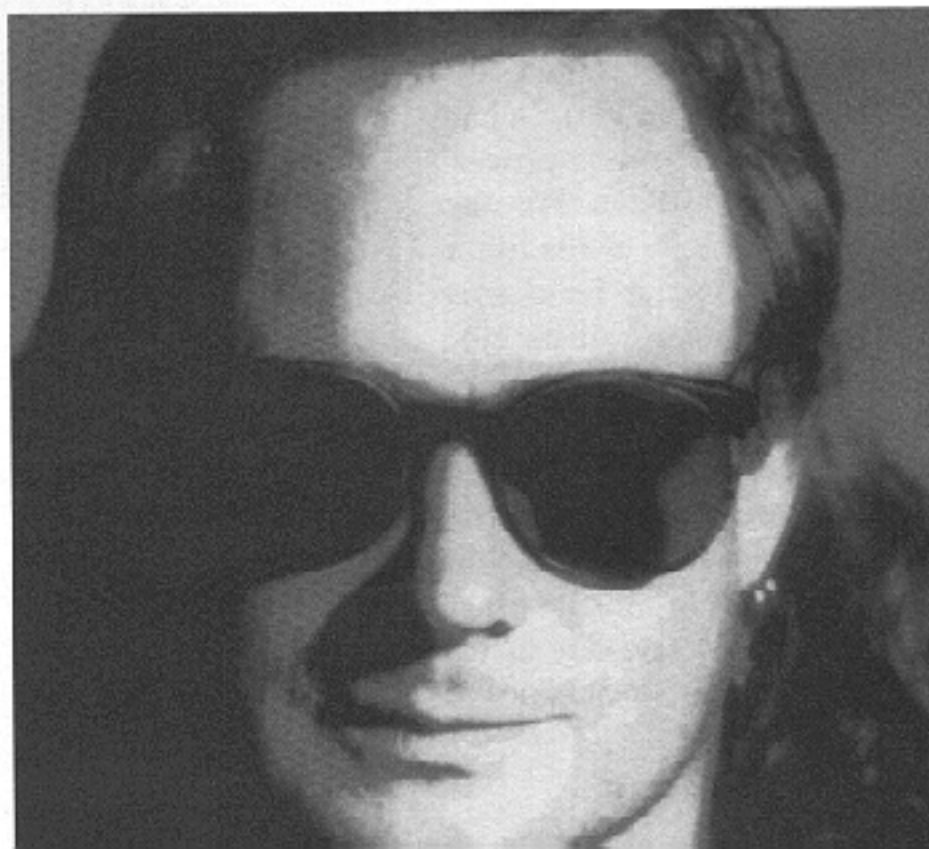
"Mike Frasier [engineer for *Balance*] set us up, got the sound we wanted, and when we were happy with it, we called up Bruce and said, 'Come on, let's go.' We started working on the album with Bruce in June right here. We did everything in 5150 except for a few lead vocals, which we did up in Vancouver. That was really just to help Bruce out, because he was flying down here every week, so we did some stuff up there so he could spend more time with his family. Off and on, I guess Alex and I were dickin' around in the studio since October of 1993. But we didn't start actual recording until June 1st, and it took us four months to write and record the whole thing. That's very quick, especially for us, but Bruce was very on top of things—he doesn't let you get away with loafing. He has a schedule and he makes you stick to it.

"We mixed at the Record Plant, because the engineer who mixed it wasn't the guy who recorded us, so he wasn't familiar with my studio. But we'd still come up to my house to make sure it sounded right [laughs]."

Ed reaches over the board, starts the tape, and the room shatters. The sound is so ungodly, so loud, that it seems as if the roof is caving in. The opening strains of "Seventh Seal" come crashing out of the speakers, and the drumbeat snaps your neck back. The needles on the VU meters pin—they don't waver. No flutter, no dropback, no movement, no nothing. Just pinned high against the far right side of the red zone. Alex Van Halen strides in, yelling, "This really should be louder!" and pushes the faders up two notches. There is nothing on earth louder than this moment in the control room at 5150. The brothers Van Halen smile like Cheshire cats. They like it loud.

After the tape runs through, Eddie decides that it's too nice a day to sit in the near-freezing control room, so he heads down to the pool house, which is at the end of the driveway and just past the studio. It is amazingly quiet there after the bombast of 5150. You can actually hear birds—if your ears aren't ringing.

Eddie lights a cigarette and pops on a pair of sunglasses. "This record has a really raw approach to it, but at the same time it's kinda polished—I don't know how to explain it. I just think we're getting better. We're tighter and I think that the record just sounds better—it's the best-sounding record we've made in a while. Listening back, I think the last record had a little too much cheese on it when we mixed it, but you always find that stuff in hindsight; things like too much room on the drums, and stuff like that. On *Balance* there's less effects, and



it's much more in-your-face. Plus, there's only one keyboard song, which is just the way this album worked out. We took a lot of stuff off—there's less echo, less harmonizer, less everything. The last one was too warm. I don't like that sound all that much anymore, although at the time I did."

He hunches forward on the table, the sun umbrella shadowing his face. "I didn't use the Soldano this time, I used my old Marshall, the one I've used on every record, and my [Poavoy] 5150. I always play behind the console, because I hate wearing headphones. I use two Shure 57s, one straight in and one angled to the side to get a little more bottom. I put that signal on the left, then I use the harmonizer to put it on the other side so I get a split pan, then delay on both signals and that's it. It's very simple. It's the same sound all the way through."

"The biggest difference between the sound of this album and the last one is really due just to mic placement and EQ. I thinned it out a lot, because I just got tired of the sound from *For Unlawful Carnal Knowledge*. It worked on that record, but I didn't want it on this one. Andy Johns, who produced that one, was always a little over-the-top.

Not in a bad way, but when I would hear songs from that album on the radio, man, it was like there was so much trying to squeeze out of that little tiny speaker. There was too much bottom, and we backed off on that for *Balance*."

One striking facet of *Balance* that differentiates it from past VH outings is the use of special effects and samples. Not guitar effects, but actual noises and sonic strangeness à la the car horn that opened "Running with the Devil" almost 17 years ago. For instance, there's a cacophony of torturous piano sounds emanating from an instrumental that leads into "Not Enough." Eddie thinks about it for a moment and then laughs. "That was stuff I did 10 years ago on Marvin Hamlisch's piano. I was shitfaced drunk, and I ruined his piano, too. He was so pissed off. We rented his house for the summer, and everything in the house was white; a white Yamaha grand, everything. I got there and go, 'Oooh, this is going to be fun' [rubs hands together gleefully]. Then I put cigarette burns all over the piano, knives and forks on the strings, plus things like batteries and all kinds of other weird shit."

The sounds and samples are scattered throughout *Balance*. "Bruce said to us, 'Have some fun, do some silly shit,'" says EVH. "For instance, we recorded the money sound for 'Big Fat Money' right on the [recording console] board. We're dropping dimes and quarters and stuff and holding microphones up close to it, over and over, trying to get some of them to spin or stay up."

Van Halen guitar aficionados will notice some unusual guitar sounds, too. "The solo on 'Big Fat Money' has a tight echo slap, and I played a 335 with a real clean, low-volume sound. That was Bruce's idea. A regular stock-type solo didn't seem to fit, and he said, 'Let's

try a little jazz sound' and I said, 'Okay, you mean something like this?' I was just joking around, but he rolled the tape. I did one pass at it, and he said, 'That's great! So I go, 'Let's do it, then; I'm ready.' And he says, 'No, let's use that!' So that's what we used. It was just a cool little jazz thing, but it worked." Even though guitar effects were kept to a minimum, Eddie did squeeze in his beloved MXR foot pedals. "During 'Seventh Seal,' on the descending part [rums the line] I used the old MXR flanger. And I used it on 'Aftershock.' Everything else I

stopped using. I used to use Echoplexes, but they're too noisy and the tapes always f*** up." As always, "there's some tapping on this record, because it's always been a part of my playing. It's never been a flash trick, it's just there. I'll go from that to that [mimes taking right hand from bridge over to fretboard] without even knowing I'm doing it."

A plane passes overhead, breaking the stillness of the pool area. The conversation turns to the speaker system in the studio and the fact that "loud" doesn't even come close to describing the audio attack of 5150. As cool as it sounds, repeated listenings in 5150 cannot be good for one's ears. Eddie nods. "At 10k, I have the hearing of a 70 year old—at least that's what the doctor says. But it's just something that comes along

with the territory, I guess. I mean, I like the feel of the sound, especially live. I take a certain amount of precautions, like I generally only use my bottom cabinets. I feel sorry for Al, because drummers eat it by the cymbals. Cymbals are what got you. I think we all have some loss, but mostly Alex and I because of the frequencies of our instruments. Sammy's not generally right in front of my cabinets, and Mike is safe at the low end. But I think in the club days it was worse, because we were on a very contained, small stage with a low ceiling, and standing up we were right at ear level with the cymbals. It would kill you. There's nothing you can do except to wear earplugs, and that makes me feel like I'm standing in another room playing. I can't be that removed. Loud sound inspires me."

"I only play acoustics when I have to. I like the sound of the electric guitar. I like the power, I like the vibe. It's so funny when people do unplugged stuff; they do their heavy, loud stuff on acoustics. That ain't me, man. I would never do that. What's the point? Could you imagine Black Sabbath doing 'Into The Void' acoustically? I don't think so. The reason we did it electrically in the first place was because that's the way it was supposed to be. I'm not going to do flavor-of-the-month with my songs."

He leaves the pool and goes back into 5150, where a dozen people are clamoring for his attention, wanting him to sign this or approve that or sit still for this photograph. While he watches this maelstrom, Eddie innocently picks up his guitar, and starts playing something that only he can hear on the unplugged instrument. Above the human din, the slight clinking of metal strings is barely discernible—the sound of Eddie Van Halen, lord of 5150, spinning his strings into gold. Fort Knox, indeed.



THE SEVENTH SEAL

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Slow Rock ♩ = 108

Intro

(synth, percussion)

*B5
Gtr. I

The first system of guitar notation consists of a treble clef staff and a bass staff. The treble staff begins with a whole rest, followed by a series of eighth notes and a triplet of eighth notes, ending with a slur. The bass staff starts with a whole rest, followed by a series of eighth notes and a triplet of eighth notes, ending with a slur. The notation includes various fret numbers (11, 14, 12, 16) and dynamic markings like *f* and *sl.*.

*Chord names are implied by bass and reflect basic tonality (next 12 bars only).

The second system of guitar notation continues the piece with similar notation to the first system, including treble and bass staves with various fret numbers and dynamic markings.

The third system of guitar notation continues the piece with similar notation to the first system, including treble and bass staves with various fret numbers and dynamic markings.

The fourth system of guitar notation continues the piece with similar notation to the first system, including treble and bass staves with various fret numbers and dynamic markings.

Oh, — yeah. Huh. Huh.

Rhy. Fig. 1 (Gtr. I)

let ring ——— sl.

Riff A (Gtr. II)

PM. ———

E5 H D5 A/C# A5 (end Rhy. Fig. 1)

PM.

(end Riff A)

H H

1st Verse w/Rhy. Fig. 1 & Riff A

E5 Esus4 D

Walk me down to the wish - ing well, help me find — that mir - a - cle, —

E5 D5 A/C# A5 E5

w/Rhy. Fig. 1 & Riff A (both 1st 3 bars only)

Esus4 D E5

Splash that ho - ly wa - ter on me,

Esus4 D E5

drown my faith in trin - i - ty, — yeah.

Esus4 D E5 w/Rhy. Fill 2 D5 A/C# E5 (Gtr. II out)

Lit-tle bit of luck nev-er hurt no one, uh. Come on, take me

Gtr. I

sl. sl.

9 9 9 7 7 7 7 7 7 9 (9)

7 7 7 6 6 6 6 4 5 7 7

sl. sl.

Chorus A5 N.C. E5 D5/E

down, down, down, down. I'm in a cold

let ring

0 0 0 7 0 0 0 7 7 7 7 7

2 4 5 5 9 9 9 7 7 7 7 7

0 5 7 0 5 5 5 5

E5 D5/E E5 N.C.

sweat. Lord, don't let me drown, drown, drown, drown in Moth-er Earth's soul

sl.

P.M. sl.

7 9 7 7 7 7 9 (9) 4 5 5 7

(0) 0 0 0 0 0 5 5 5 5 7 (7) 0 0 0 0 4 0

Rhy. Fill 2 (Gtr. II)

H P

0 2 2 2 0 0 0 0 0 4 0

H P

The musical score for "The Wind" by Gustav Mahler, Op. 24, No. 1, features a vocal line and a piano accompaniment. The vocal line begins with a long note on a high pitch, marked with a fermata and a breath mark. The piano accompaniment consists of a complex rhythmic pattern of eighth and sixteenth notes, with a series of slurs and accents. The score is written in G major and 4/4 time. The piano part includes a series of slurs and accents, with the word "yet!" appearing above the final measure. The score is presented in a single system, with the vocal line on a grand staff and the piano accompaniment on a single staff.

*As before (next 10 bars only)

E5

sl.

sl.

sl.

sl.

sl.

3

let ring.....

0 0 0 0 sl. 0 0 0

16 16 16 16 (16) 19 19 19 19

14 14 14 14 (14) 17 17 17 17

sl.

0 0 0 0 sl. 0

(19) (19) 21 21 21 21 21 14

(17) 19 19 19 19 19 12

let ring-----4 let ring-----4

0 0 0 0 0 (0) 0 0 0 0 0 0 0 0 0 0 0 0

16 19 19 14 14 14 14 14 12 12 12 12 12 12 12 12

14 17 17 12 12 12 12 12 10 10 10 10 10 10 10 10

D5

G5

Oh, yeah, yeah!

sl.

sl.

sl.

let ring.....4

let ring.....4

sl.

sl.

16 19 19 14 14 14 14

14 17 17 12 12 12 12

14 12 12 12 12 10 10 10 10

9 7 7 5

Bridge

F5

G5

A5

Un - der dark - en skies

Bb5

C5

N.C.(D5)

Bb

C

we'll see the light.

N.C.

D5

Bb5

C5

Bb5

C5

Bb5

C5

H P

H P

P.M.

P.M.

P.M.

N.C.(G)

A5

N.C.

E5

w/Riff A
E5

Yeah!

Rhy. Fig. 2

w/flanger

H P P

H P

Esus4 D E5 D5 A/C# A5 (end Rhy. Fig. 2)

w/flanger.....

10 10 7 7 7 9 9 9 9 7 7 7 7 7 4 0

3rd Verse
w/Rhy. Fig. 2 & Riff A (both 3 times)

E5 Esus4 D

Bro - ken now, — can't help but feel some - one cracked — the sev - enth seal. —

E5 D5 A/C# A5 E5

Noth - ing sac - red, noth - ing left un - turned. When

Esus4 D E5

noth - ing's sim - ple, then noth - ing's learned, — uh.

D5 A/C# A5 E5

So take me down — to the vir - gin spring,

Esus4 D w/Fill 1 E5 D5 A/C# A5

wash a - way — my suf - fer - ing. — Oh.

w/Rhy. Fig. 2 & Riff A (both 1st 3 bars only)

E5 Esus4 D w/Fill 2 E5

Splash that ho - ly wa - ter on me, wash my eyes — so I can see. —

Fill 2 (Gtr. III)

1/2 H P sl. P Full 15 17 (17) 15 17 15 17 19 12 12 15 12 15 15 (15)

w/Rhy. Fill 1 (Gtr. II out) Chorus N.C.

D5 A/C# E5 A5

Come on, take me down, down, down, down. I'm in a cold

Gtr. I

9 9 9 7 7 7 7 7 2 0 2 4 0 0 5 7 7 9

E5 D5/E E5 D5/E E N.C.

sweat. Yeah! Don't let me drown, down, down,

P.M. sl.

0 9 9 9 7 9 7 7 7 7 7 9 (9) 4
7 7 7 7 7 9 7 7 7 7 9 (9) 5
5 5 5 5 (5) 7 5 5 5 5 7 7 0

— drown in Moth-er Earth's soul, — not yet. Lord, — I think I've

The musical score for "My Mother Lode" consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "found, found, found, found, found my moth - er lode." The notes are mostly quarter and eighth notes, with some slurs. Above the first two notes, "A5" is written, and above the next two, "N.C." is written. The middle staff is a guitar accompaniment in treble clef, showing chords and single notes corresponding to the vocal line. The bottom staff is a guitar fretboard diagram showing the fret numbers for the left hand: 2, 2, 0 for the first measure; 4, 5 for the second; 5, 7 for the third; and 0, 0, 9, 9 for the fourth.

*B5

Rhy. Fig. 3

Hey! —

Oh, — yeah.

let ring.....4

let ring....4

let ring.....4

let ring...4

A5

G5

Lord, — Lord, Lord, Lord, Lord, Lord. —

(end Rhy. Fig. 3)

let ring.....4

let ring....4

let ring.....4

let ring...4

[illegible]

— down, down, down, Take me

A5

down, down, down, down, down, down.

sl.

17 14 10 12 12 10 12
14 11 7 9 9 7 9

D5

A5
Gtr. I

sl.

Fade out

let ring -----

sl.

(0) 0 0

(14) 14 12 12 9 9 9 7 7

(12) 12 10 10 7 7 7 5 5

CAN'T STOP LOVIN' YOU

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

D5 Bm G5 E5 A5 F#5 C5 F5 E5^{VII}

X X O X X O O O O X O X X X X X O X X F F F F X X X X X X X X X

1 3 1 3 4 2 1 2 2 1 1 1 3 1 3 3 1 3 1 3 3

3fr. 7fr.

Moderately ♩ = 124

Intro Asus4 A Asus2 A

Gtr. II

(Vocal:) Hah! *dist. tone slight vib.* *f* *A.H.

*Artificial harmonics achieved by lightly touching stg. w/R.H. index finger at fret indicated parentheses and plucking w/pick (held between thumb and middle finger).

Gtr. I *f* clean tone

Rhy. Fig. 1 *let ring*

8va A Asus4/F# N.C. A/F# Asus2/F# N.C. A/F#

Full *slight vib.* *Full* *grad. release*

Full *let ring* **T P.M.* *let ring* *let ring* *H*

*Fret all F#s (6 2fr.) w/thumb (throughout).

D5 8va A/D E Esus4 E Asus4 A Asus2 A5

slight vib.

Full

Full

Full grad. release

10(22) 10(22) (10(22)) 10(22) 9(21) 10(22)

(end Rhy. Fig. 1)

P.M.

let ring

A 1st Verse Asus4 A N.C.(Asus2) A

There's a time and place for ev - 'ry- thing, for ev -

8va

dim.

(10(22))

Rhy. Fig. 2

P.M.

P.M.

let ring

Asus4/F# N.C. A/F# N.C. Asus2/F# N.C. A/F# Dsus2 A/D E

'ry - one. We can push with all our might,

P.M.

P.M.

P.M.

let ring

Esus4 E N.C. Asus4 N.C. A Asus2 N.C. A

but noth - in's gon - na come... Oh, no, noth - in's

P.M. P.M. P.M. let ring

Asus4/F# N.C. A/F# N.C. Asus2/F# N.C. A/F# Dsus2 A/D E

gon - na change... And if I ask you not to try, —

(end Rhy. Fig. 2)

P.M. P.M.

F#m

pick slide steady gliss.

Gtr. II

oh, could you let it be? I wan - na

let ring... let ring... let ring...

sl. sl.

Pre-chorus I
D5

*pick slide
steady gliss.*

Bm

hold _____ you and say _____ we can't throw _____ this all a - way...

let ring.....1

let ring.....1

*pick slide
steady gliss.*

G5

*pick slide
steady gliss.*

Tell me you won't _____ go, you won't _____ go. Do you

slight P.M.1

slight P.M.1

P.M.1

let ring.....1

E5

*steady gliss.
sl.*

*pick slide
steady gliss.*

have to hear _____ me say... _____ I can't stop

let ring.....1

Chorus
w/*Rhy. Fig. 1

A5

F#5

**Bkgd. Voc. Fig. 1



lov - in' you. —
(Ooh.)

And no Ooh. mat - ter what I say or do, —

*Play all Rhy. Figs. w/slight variations when recalled (throughout).
**Refers to cue-size notes only.

pick slide D5
sl.

E5

A5



a - you know my heart is true. Oh. —

I can't stop lov - in' you. —
(Ooh.)

⑥ open

E

(cont. in notation) 2nd Verse
w/Rhy. Fig. 2

(end Bkgd. Voc. Fig. 1) Asus4

A

N.C.(Asus2)

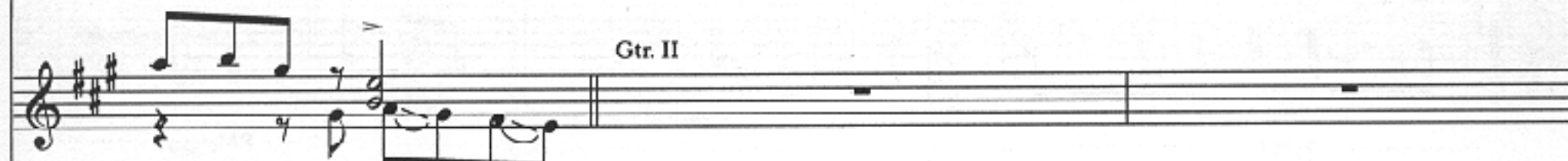
A



You can change your friends, —

your place in life.

You can



Gtr. II

*
w/pick fingers.....

5 7 4 0
6 7 6 4 2

*Pluck stg. w/R.H. finger.

sl. *sl.*

Asus4/F#

N.C. A/F#

N.C. Asus2/F#

N.C.

A/F#

Dsus2

A/D

E

change your mind. —

We can change the things — we say —

*A.H.

**8va



*A.H.

2(14)

(2(14) 2(9)

2(7)

2(6)

2(5)

(2(5))

A.H. pitches: E
*As before

C#
**8va refers to harmonics only.

Pre-chorus II
C5

*pick slide
steady gliss.*

A5

*pick slide
steady gliss.*

Hold on! I'm hold in' on.

let ring

slight P.M.

let ring

F5

*pick slide
steady gliss.*

Ba - by, just come on, come on, come on. I just

slight P.M.

E5

© 12fr.
E

sl.

slight P.M.

sl.

wan - na hear you say... I can't stop

let ring

Chorus
w/Rhy. Fig. 1 (1st 6 bars only)
w/Bkgd. Voc. Fig. 1

Gtr. II

A5

F#5

lov - in' you. — And no mat - ter what you say or do. —

D5

E5

you know — my heart — is true. Oh. — I can't stop

A5

Bridge I

Bm

* P.M.

P.M.

lov - in' you. — Oh, — so I'm twist - ed — and tied. —

Gtr. I

Full

**1/2

Full

hold bend

Full

**1/2

Full

16 (16) 17 16 17 16 (16)

*Play only lowest note of chord when P.M. is indicated (throughout).
**Release bend 1/2 step only.

E5 VII

③ 4fr C#

A5

P.M.

P.M.

And all I re - mem - ber was

sl.

let ring ———— 4

sl.

let ring ———— 4

sl.

let ring ———— 4

2/4

4 0 2

9 9 7

4 6 0 5 2 2 0 0

sl.

Bm P.M. E5 VII P.M. (cont. in notation)

how hard we tried on - ly to sur - ren -

der.

Gtr. III

Gtrs. I & II

Dadd4/A C/G Dadd4/A C/G

slight vib. slight P.M. slight vib. Full

let ring

*vol. swell

Gtr. I

let ring

Dadd4/A

sl. H P sl. C/G

3 3 3

(17) (17)

(10) 17 15 17 15 14 15 14 13 11 12

*Gradually increase width of vib.

let ring

(0) 2 3 3

3 3 2 5 5 5 5 3

Dadd4/A

sl. H P P H P sl. H

3

sl. rake

Asus2

sl.

10 (10) 12 10 9 10 9 10 (10) 12 12

sl. H P P H P sl. H

(12) 7 7 7 10

let ring

let ring

(0) 2 3 3

3 3 2 5 5 5 5 3

N.C.

(10) (10)

*Use gtr.'s vol. knob.

sl. sl. P

sl. sl. P

P.M.

3 5 9 2 2 2 0 4

\bar{A}

*Chords implied by gtr. & bass (next 4 bars only).

*L.H. fingering

pick slide
steady gliss.

Bkgd. Voc. Fig. 2

Chorus
w/Rhy. Fig. 1 (1st 6 bars only) (2 times)
w/Bkgd. Voc. Fig. 1 (1st 7 bars only)

A5 F#5

lov - in' you. And no mat - ter what you say or do,

D5 E5

you know my heart is true. Oh. I can't stop

A5 F#5

lov - in' you. And I know what I got to do,

D5 E5

Hey, Ray, what ya said is true. Oh. I can't stop

w/Rhy. Fig. 1 (1st 5 bars only) w/Bkgd. Voc. Fig. 1 (bars 2-7 only)

A5 F#5

lov - in' you. Oh, no,

w/Rhy. Fig. 1 (1st 5 bars only)

Oh,

A5

Can't stop lov - in' you,

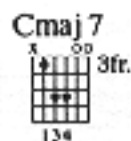
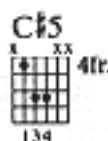
Can't stop lov - in' you,

let ring

DON'T TELL ME (WHAT LOVE CAN DO)

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Drop-D tuning:
⑥ = D



Moderate Rock ♩ = 112

Intro

N.C.(F#5) 1.2.3. (D5) (E5) 4. (D5) (E5)

It's o - kay,—

Riff A (Gtr. I) (end Riff A)

f P.M.

1st Verse
w/Riff A (4 times)

N.C.(F#5)

(D5)

(E5)

(F#5)

I'll do what I want if I choose,—

I can take—

(D5)

(E5)

(F#5)

(D5)

(E5)

the fall.— There's a choice—

It's my des - ti - ny— in my hands.—

(F#5)

(D5)

(E5)

F#5

Yeah, it's up to me.— I can drive.—

I can

Rhy. Fig. 1 (Gtr. I)

D5 F#5 D5 A5 E5

shoot a gun— in the streets,— score— me some her - o - in.— I can jump.

Harm: (8va) Harm: (8va)

P.M. P.M.

Harm: Harm:

(2)
*T
*T = thumb

F#5 D5 F#m

be the sac - ri - fice,— bear the cross— just— like Je -

Harm. (8va)

Harm.

Esus4 Chorus D5 N.C.

*Bkgd. Voc. Fig. 1

sus Christ.— And— I— don't wan - na hear what

(Ah.)

(end Rhy. Fig. 2)

H P P

H P P

*Refers to cue notes only.

(F#m) Dadd2 N.C. w/*Rhy. Fig. 1 F#m

giv - in' up, giv - in' up your choice. If I'm wrong, then I will

let ring -----

(4) 2 4 2 2 2 0 (0) 3 2 4 0 0 2 4

*w/slight variations

D5 F#5 D5 A5 E5

pay for it. If I'm right, yeah, you're gon - na hear a - bout it. But I've tried.

F#5 D5 F#m

Yeah, I've tried for it. I tried, I tried till I'm

pick slide steady gliss. (cont. in notation)

Gtr. II *sl.*

Chorus w/Bkgd. Voc. Fig. 1 (2 times)

D5 N.C.

sat - is fied. And I I'm tried of hear - in' what

Gtr. II

Gtr. I

H P P

H P P

7 7 7 11 11 14 14 19 19

5 5 5 9 9 12 12 17 17

3 2 0 0 0 (0)

3 2 3 2 0 3

A5 N.C. D5

love— can do.— And I—

A.II. T T T T

A.II. T T T

21 2(14) 2(14) 2(9) 2(9) 7 7

19 0 0 (0) 5 5

A.II. pitch: E Full

semi-harm. Pull P.M.

2 2 0 0 0 0 0 0 0 0

N.C. A5 N.C.

ain't gon - na tell you what's right— for you.— I've seen the

sl. sl. sl. sl. sl. sl. sl. sl.

7-11 11-14 14-16 14-14 (14) 14-19 10-10 (10) 14-10 14-10

5-9 9-12 12-14 12-12 (12) 12-17 16-16 (16) 12-14 12-14

sl. sl. sl. sl. sl. sl. sl.

11 P sl. 3

11 P sl. 5 3 5 3 2 3

2 2 0 0 0 7

trem. pick *Harm. sl.

*Harm.

sl.

*While continuing to trem. pick, slide L.H. finger lightly over 5th str. towards nut, thereby creating random harmonics.

Bridge
Bsus2

A5

dam - age

done, —

down —

with the shot - gun.

sl.

sl.

H P

let ring.....

let ring.....

Clim

Don't stop the set - tin' sun on my king - dom come. —


A.H.
(8va)

A.H.

A.H. pitch: E

P.M.

let ring.....

*While tapping w/R.H. finger, control bend w/L.H. Tap w/R.H. index and hold pick between R.H. middle finger and thumb to facilitate picking E ( open) after tap.

(E5) (F#5) (D5)

trem. bar vib. bar trem. bar

Full Full Full P

(7) (7) 5 17 14 17 14 17 (17) 14 17 14 16 14

*Depress bar before striking note.

(E5) (F#5) (end half time feel) (D5)

sl. 3 Full semi-harm. trem. pick

sl. Full

(14) 4 2 4 4 2 4 5 7 9 (9) 12 12 6 9 9

(A5) (E5) (F#5) (D5)

sl. P H P H A.H. (15ma) Full *Full

3 3 6 3

rake.....

sl. P H P H sl. A.H. H P P Full *Full

(12) (9) 2 16 12 12 9 10 12 10 12 10 9 10 3 2 3 4 3 5 3 2 4 2 2 (5)

*2nd stg. silently bent w/1st stg.

(E5) (F#5) (D5)

*Full Full Full A.H. (15ma) Full

6 6 3

H P H P H P H P H

3 3

rake.....

*Full Full Full A.H.

(5) 5 5 (4) 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

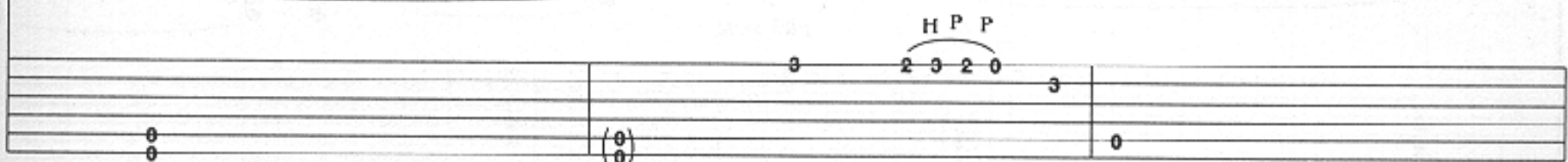
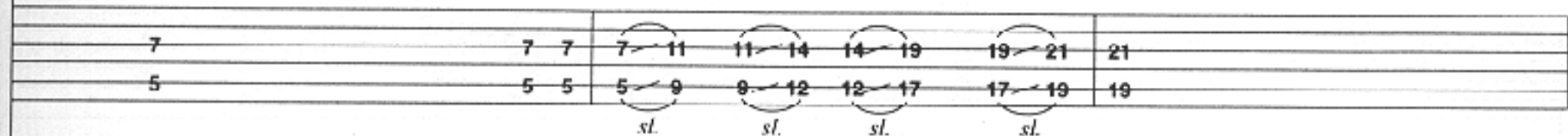
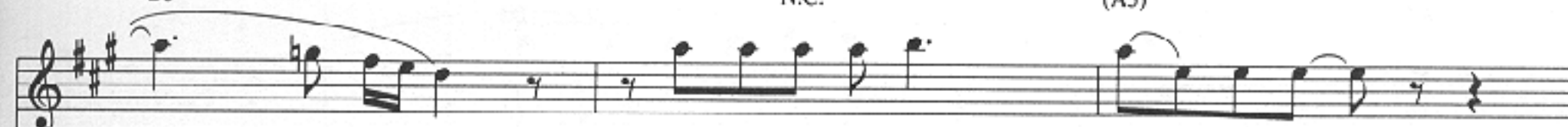
*3rd stg. silently bent w/2nd stg.

Chorus
w/Bkgd. Voc. Fig. 1 (4 times)

D5

N.C.

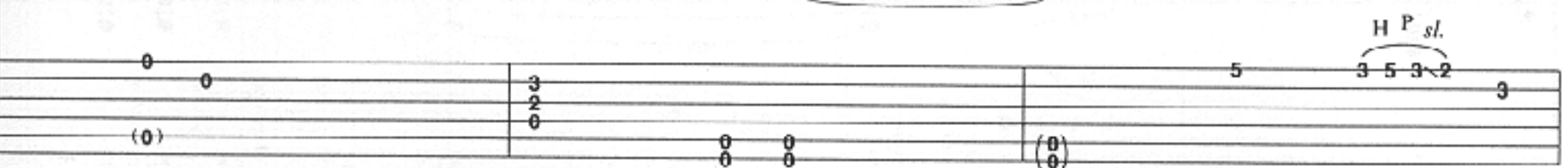
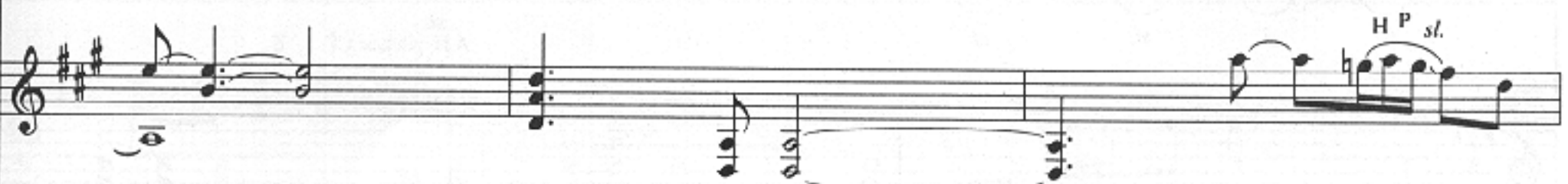
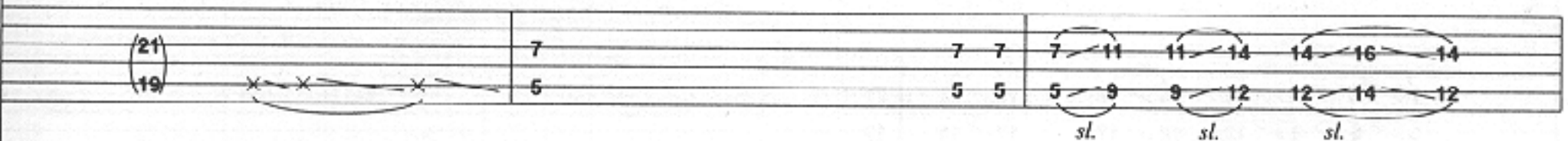
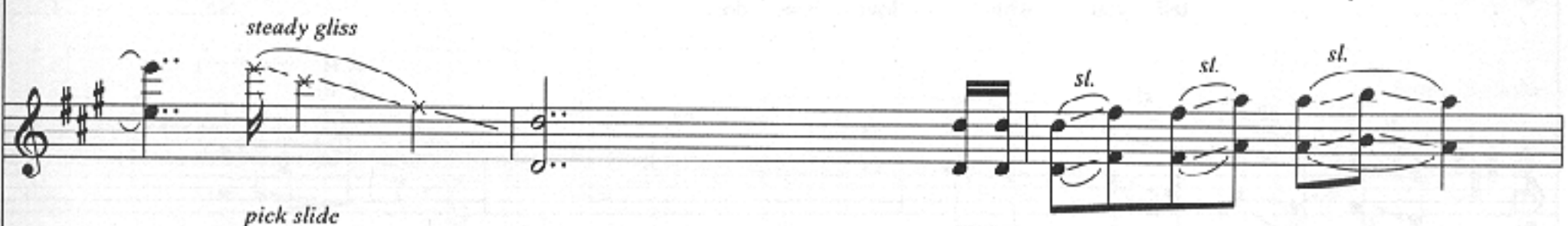
(A5)



Asus2

D5

N.C.



A5 D5

right for you. — Oh. — I, — I, — I, —

Harm. —————

sl.

* trem. pick

Harm. —————

14 7

12 12 9 5

*as before *sl.*

steady gliss.

pick slide

N.C. A5

— tell you what love can do. — No. — I. —

sl. *sl.* *sl.* *sl.*

A.H. (8va) T T T

A.H. T T T

7 11 11 14 14 19 19 21 21

5 9 9 12 12 17 17 19 19

sl. *sl.* *sl.* *sl.*

2(11) 2(9) 2(7)

sl. A.H. pitches: C \sharp E

H P P H P P

9 2 9 2 0 3

2 2 2 2

0 0 0 0

BALUCHITHERIUM

Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Slowly ♩ = 86

N.C.
(cymbal)

*Gtr. I

(D) (E) (D) (E)

f trem. bar trem. bar slight vib.

*Drop D-tuning: (6) = D *Chords implied by bass (next 8 bars only).

(D) (E) (D) (E)

Full P.M.

(D) (E) (D) (E)

trem. bar trem. bar

(D) (E) (D) (E)

Full sl.

*Bend w/middle finger as before.

*N.C.(D) (E) (D) (E)

Harm. P.M. Harm. sl. H P P.M. H P P Full semi-harm.

*Chords implied by gtr. *For next 5 bars only, all vib.'s are slight.

(D) (E) (D) (E)

P.M. P.M. sl. H H P semi-harm. sl. semi-harm. H

(D) (E) (D) (E)

sl. H P P.M. H P P Full H

(D) (E) (D) (A/C#) B5

*Gtr. II

f

*Standard tuning

(Gtr. I)

sl. H P H

Csus2 G5 D5 Asus2 Csus2 D5

1 1/2 trem. bar 1 1/2 slight vib.

Rhy. Fig. 1

Full semi-harm. Harm. (8va) N.C. Harm. (8va)

Csus2 G5 D5 Asus2 Csus2 D5

1/2 P H P P.M. sl. sl. Full

*For next 2 bars only, all vib.'s are slight.

P.M.4 let ring4

N.C. D5 E5 F5

1/2 Full Full Full P

3 3

vib. lower note only PM:-----4

1/2 Full Full Full P

(10) 12 12 12 12 12 (12) 10

7 9 (9) 7 7 9 7/9 10

(end Rhy. Fig. 2)

sl.

PM:-----4

sl.

(7) 7

0 14 sl.

4 5 4 0

0 0 0

3 5 5 (5) 6 6

2 4 4 (4) 5 5

G5 N.C. A5 N.C.

*A.H. (8va) Full

Full T T T

semi-harm.

Full sl.

*A.H. Full T T T

(10) 10 10 10 (10) 2 2 2 (9) (2(9)) 2(7) 2(6) (2(6))

A.H. pitches: E C#

*Artificial harmonics achieved by lightly tapping stg. w/R.H. finger at fret indicated in parentheses.

(Gtr. II out)

sl.

sl.

H H

H H

(6) 5

6 0 0 7 10 7 7 10 9

(10) 9

0 0

5 7 9

(D) (E)

Full Full

1 *sl.*

trem. bar

1 *sl.*

12 (12) (12) (12) (12) 10 12 10 9 10

6

4 6 8 5 7

*Chords implied by bass (next 8 bars only).

(D) (E)

1 *sl.* P

trem. bar

1 *sl.* P

9 (9) 10 7 (7) 5 7

3

(7) 3 5 2 3 2 3

(D) (E)

1 1/2

trem. bar

1 1/2

4 6 8 5 7 9

(D) (E)

1 *sl.*

trem. bar

1 *sl.*

12 (12) 12 14 10

3

trem. bar

1 *sl.*

17 19 (19) 16

17 15

14 15

(D) (E)

1 *sl.*

trem. bar

3

3

Gtr. II

Gtr. I

1 1/2

A.H. (15ma)

1 1/2

A.H.

9 9 7 9 7 6

9 (6) (6) 9 11

sl. P sl.

w/Rhy. Fig. 1

Csus2 G5 D5 Asus2 Csus2 D5

Gtr. II

1/2

semi-harm.

12 11 11 9

9 11

12 14 11

(11) 12 11

9 11 12

11 11

9 (9) 11 9

1/2 1/2

1/2 1/2

11 11

9 (9) 11 9

Substitute Rhy. Fill 1
N.C.

resume Rhy. Fig. 1

Csus2 G5 D5 Asus2 Csus2 D5

Harm. (8va) 1/2 1/2 H sl. sl. 2

P.M. 3 12 7 7 12 7 9 11 12 11 11 9 9 11 12 14 15 (15) 15

Csus2 N.C.(G5) D5 A5 Em

8va 1 1/2 Full 1/2 Full trem. pick

rake 15 19 22 20 22 22 (22) (22) sl.

*Release bend 1/2 step only.

w/*Rhy. Fig. 2

D5 8va E5/D D N.C.

**Gtr. Full III f vib. lower note only P.M. Full Full Full Full

19 21 (21) 19 19 21 19 19 22 (22) 20 22 24 20

*w/slight variations
**standard tuning

Gtr. II Full loco vib. lower note only P.M. P.M. sl. Full Full Full Full

7 9 (9) 7 7 9 7 7 7 10 (10) (10) 12 10 12 14 16 12

Rhy. Fill 1 (Gtr. I)

Harm. Harm.

(2) (2) (0) 0 0 5 5 5 5

D5 8va E5/D A5 N.C.

Full Full 1/2 Full Full Full

P.M. 4

(20) 19 19 19 21 22 22 (22) 24 24 24 24 24 (24)

Full Full 1/2 Full Full

P.M. 4

(12) 7 7 7 9 10 10 (10) 12 12 12 12 12 (12) (12) 10

D5 8va E5/D D N.C.

Full 1/2 1/2

vib. lower note only P.M. 4 P.M. 4

19 21 (21) 19 19 19 21 19 19 22 (22) 24 (24) 22 24 24 24 (24) 22

Full 1/2 1/2

vib. lower note only P.M. 4 P.M. 4

7 9 (9) 7 7 7 9 7 7 10 (10) 12 (12) 10 12 12 12 (12) 10

*7-stg. grt. arr. for 6-stg. grt. Tune down: ⑥ = A, ⑤ = E, ④ = A, ③ = D, ② = G, ① = B.
Heavy gauge stgs. are recommended.

53

w/Fill 1 (Gtr. I tacet)

Harm.

slight vib. w/bar trem. bar

Harm.

(12) 9 7 5 4 9 4 0 7 3 (3) (3) (3)

N.C.(A5) 1

Harm. (15ma)

vib. w/bar

Harm.

0 2.4 (2.4)

(3)

*Bar at normal position.

0 0 0 0 0 0 0 3 3 5 5 6 6 6 7 3 0 0 0 0 0 0 7 7 0 6 0 5 0 3 0

P

Fill 1 (Gtr. III)

slack

trem. bar

slack

1 1/2

1 1/2

0 (0)

*Depress bar before striking note.

**Bar at normal position.

w/*gtr. effects ad lib (Gtrs. I, II & III)

N.C.

Gtr. IV

First system of guitar notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with slurs and slides, marked with *sl.* and *sl.*. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with slurs and slides, marked with *sl.* and *sl.*. The system is divided into two measures. The first measure is marked with *P.M.* and the second with *P.M.*. The system ends with **Till end.*

Second system of guitar notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with slurs and slides, marked with *sl.* and *sl.*. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with slurs and slides, marked with *sl.* and *sl.*. The system is divided into two measures. The first measure is marked with *P.M.* and the second with *P.M.*. The system ends with **Till end.*

Third system of guitar notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with slurs and slides, marked with *sl.* and *sl.*. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with slurs and slides, marked with *sl.* and *sl.*. The system is divided into two measures. The first measure is marked with *P.M.* and the second with *P.M.*. The system ends with **Till end.*

Fourth system of guitar notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with slurs and slides, marked with *sl.* and *sl.*. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with slurs and slides, marked with *sl.* and *sl.*. The system is divided into two measures. The first measure is marked with *P.M.* and the second with *P.M.*. The system ends with **Till end.*

Fifth system of guitar notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with slurs and slides, marked with *sl.* and *sl.*. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with slurs and slides, marked with *sl.* and *sl.*. The system is divided into two measures. The first measure is marked with *P.M.* and the second with *P.M.*. The system ends with **Till end.*

N.C. G5 Harm. N.C. A5

sl. *let ring* *let ring* *PM.* *PM.* *PM.*

N.C. G5 Harm. *Begin fade* N.C. A5

sl. *PM.* *PM.* *PM.* *PM.* *PM.*

N.C. G5 N.C. A5

sl. *let ring* *P* *P* *H P* *sl.* *PM.* *PM.* *PM.*

*Played behind the beat. *sl.*

N.C. G5 N.C. Harm. *PM.*

sl. *sl.* *Harm.*

A5 G5 *Fade out*

PM. *PM.* *sl.* *let ring* *Harm.*

AMSTERDAM

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Drop D tuning:
⑥ = D

Moderately slow Rock $\text{♩} = 87$

Intro

N.C. (E) (D)

(Spoken:) Light 'em up! Uh!

Gtr. I

mf

A.H. (8va)

A.H.

pick scrapes

A.H. pitch: C#

(E) (D) (E)

Oh, yeah!

A.H. (8va)

A.H.

pick scrapes

A.H. pitch: D

(D) (E)

sl.

(0) (5)

sl.

(D)

A5

Yeah! —

First system of musical notation. Treble staff: starts with a whole rest, followed by a series of eighth and sixteenth notes, including a triplet. Bass staff: contains fingerings (0, 2, 4, 5, 0, 2, (2), 0, 2, 3, 4, 0, 0, 2, 0) and slurs. Labels include *sl.*, *H*, *P*, and *N.C.*

Second system of musical notation. Treble staff: includes a whole rest and a series of eighth notes. Bass staff: contains fingerings (2, 2, 0, 0, 12, 7, 0, 5, 4, (4), 9, 0, 11, 7, 11, 7) and slurs. Labels include *Harm.*, *sl.*, *H*, and *P*.

1st Verse
D5

Third system of musical notation. Treble staff: includes a whole rest and a series of eighth notes. Bass staff: contains fingerings (7, 5, 7, 5, 5, 5, 7, 5, 5, 5, 7, 7, 9, (9), 9, 7, 9, 7, 9, 11, 9, 10, 11, 7, 11, 7) and slurs. Labels include *E5*, *1. Look - ing good through the win - dow, —*, *P.M.*, *sl.*, *H*, and *P*.

D5

E5

Fourth system of musical notation. Treble staff: includes a whole rest and a series of eighth notes. Bass staff: contains fingerings (7, 5, 7, 5, 5, 5, 7, 5, 5, 5, 7, 7, 9, (9), 9, 7, 9, 7, 9, 11, 9, 11, 12, 11) and slurs. Labels include *shin - in' red and blue — light, — yeah. —*, *A.H.*, *(15ma)*, *P.M.*, *sl.*, *H*, and *P*.

A.H. pitches: A \sharp *sl.* B \flat *sl.* *sl.*

D5

N.C.

A5

N.C.

A5



P.M.

P.M.

sl.

sl.

sl.

D5

N.C.

D5

N.C.

right,

yeah.—

2nd, 3rd Verses

D5

E5

2. Got a pock - et
3. See additional lyrics

full - a mon - ey,—

uh,

P.M.

P.M.

sl.

P.M.

P.M.

sl.

H P

A.H.
(8va) sl.

A.H.

D5

E5

got me a long— night a - head.—

P.M.

P.M.

sl.

P.M.

P.M.

sl.

A.H.

A.H.
(8va) sl.

A.H.

D5

2nd time substitute Rhy. Fill 2

D

A5

Quick stop by the bull - dog, score me some Pan - a - ma

*Harm. (8va)

P.M.1

*Harm.

P.M.1

sl.

sl.

*Harm. is played 1st time only.

Chorus

1st time substitute Rhy. Fill 1

*F#m7

N.C.(D5) G5 A5

Red, yeah. (Oh, Wham wham bam, bam. oh, Am - ster - dam,

Rhy. Fig. 1

P.M.1

P.M.1

*During choruses & Outro, chord names implied by guitar & bass parts.

(D) (E/D) A5 F#m7 N.C.(E)

Yeah yeah, (end Rhy. Fig. 1) Rhy. Fig. 1A

*A.H. (8va)

sl.

P.M.1

P

*A.H.

P.M.1

(2) 2

sl.

sl.

A.H. pitch: B

*A.H. is played 2nd time & when Rhy. Fig. is recalled only.

Rhy. Fill 1 (Gtr. 1)

P.M.4 P.M.4

Rhy. Fill 2 (Gtr. I)

P.M.

sl.

9 7 0 7 7 (7) 2 4

sl.

2. F4m7 N.C.(Bm7)

If she can't then no one else can.

P.M.1

sl.

P

0 0 4 4 4 0 2 2 2 0 0 0 2 2 2 4 4 4 0 0 2 0

sl.

P

Yeah! Yeah!

sl.

P

trem. pick

sl.

P

2 2 2 0 0 2 2 2 2 2 4 4 2 4 2 4 7 9 11 14 14 10 14

sl.

Gtr. I

trem. pick

1 1/2

sl.

Full

Guitar solo N.C.(E7)

Full

** T (+)

T (+)

T (+)

T (+)

16 15 17 19 19 (19) 2 (2) (2)(10) 4 (10) 7 (10)

Gtr. II

Harm. (8va)

*2

1

trem. bar

Harm. *2

1

**Tap w/edge of pick, next 2 bars.

A.H. 1/2 (15ma)

P.M.1

1/2

A.H.

P.M.1

*Depress bar before striking note.

A.H. pitch: B

2 2 6 2 4 2 4 2 6 2 5 2 5

*When Riff is recalled, note is played w/A.H. ad lib. w/Riff A (3 1/2 times)

*When Riff A is recalled, A.H. pitch is varied ad lib.

*Depress bar before striking note.

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various ornaments and slurs. The bottom staff is a bass clef with a key signature of three sharps, containing a bass line with fingerings and slurs. Annotations include "P", "sl.", "A.H. 1/2 (15ma)", and "P.M.4".

Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line with fingerings and slurs. Annotations include "A.H. 1/2 (15ma)", "A.H.", "A.H. (15ma)", "A.H. (15ma)", "A.H. pitch: G#", "A.H. pitch: B", and "A.H. pitch: C".

Third system of musical notation. The top staff is a treble clef with a key signature of three sharps, containing a melodic line. The bottom staff is a bass clef with a key signature of three sharps, containing a bass line. Annotations include "Oh.", "Gtr. II", "Harm. (8va)", "Gtr. I", "trem. bar", and "sl.". The system concludes with a double bar line and a final chord in the bass staff.

Dadd2 **C**

Yeah, yeah, yeah. Hoo, hoo.

1/2 *H* *P* *H* *1/2* *P* *H* *P* *sl.* *H* *P* *Full* *1/2* *H* *P* *1/2* *H* *P* *Full* *P* *H* *H*

3 *vib. w/bar* *1/2* *H* *P* *H* *1/2* *P* *H* *P* *sl.* *H* *P* *Full* *1/2* *H* *P* *1/2* *H* *P* *Full* *P* *H* *H*

17 19 15 17 (17) 15 17 15 14 (14) 15 14 15 15 (15) 12 12 15 12 (12) 15 12 (12) 15 12 14 (14) 12 14 12 15

sl.

sl.

sl.

7 7 7 7 5 0 7 7 7 7 5 0 7 7 5 5 5 5 3 0 5 5 5 5 5 5 5 5 5 5

D **N.C.(E)**

Yeah!

1/2 *P* *sl.* *1/2* *P* *1/2* *P* *1/2* *Full* *sl.*

1/2 *P* *sl.* *1/2* *P* *1/2* *P* *1/2* *Full* *sl.*

15 14 15 17 17 15 19 19 17 22 22 (22)

trem. bar

sl.

sl.

9 2 4 5 6 2 2

(D)

(E)

(D)

Gtr. I

A.H.
(8va)

pick scrapes

A.H.

A.H. pitch: C#

A5

N.C.

(Oh,

sl. sl.

sl. sl.

P.M.

Chorus
w/Rhy. Fig. 1

F#m7

N.C.(E)

(D)

(E/D)

A5

Wham
whambam.
bam.

oh, Am - ster - dam

Yeah, yeah, yeah.

w/Rhy. Fig. 1A (7 times)

F#m7

N.C.(E)

(D)

(E/D)

A5

will stone you like noth - ing else can.

Yeah, yeah, Yeah, yeah.

F#m7

N.C.(E)

(D)

(E/D)

A5

hot damn, uh, roll an Am - ster - dam.

Yeah, yeah, yeah.

F#m7

N.C.(E)

(D)

(E/D)

A5

If she can't then no one else can.

Yeah, yeah, Woo, yeah.

Begin fade
F#m7

N.C.(E) 1 1/2 (D) (E/D) A5

Full P Full P Full H Full 1 1/2 (D) (E/D) A5

sl. (2) 4 10 14 16 (16) 14 10 14 16 (16) 14 10 14 16 14 17 (17) 17 17 17 17 17 17 17 17 17

sl.

F#m7

N.C.(E)

(D)

(E/D)

A5

Full 1/2 P H P H P sl. sl. sl. sl. H

trem. bar 1 H P H P sl. sl. sl. sl. H

(17) 10 14 14 14 14 14 16 (16) 14 16 (16) 14 17 14 (14) 17 14 10 14 16 14 16 14 16 17 14 14

F#m7

N.C.(E)

(D)

(E/D)

Fade out
A5

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

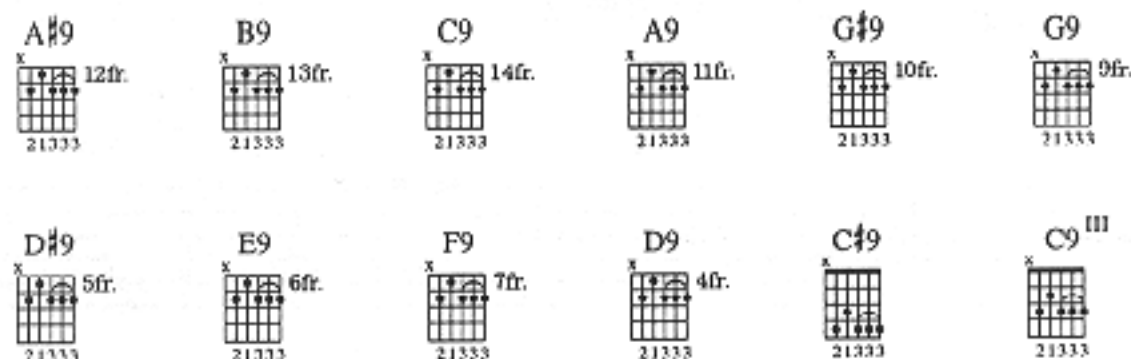
(14) 14 11 11 0 0 6 6 6 4 4 4 2 2 2 2 4 4 4 2 4 2 4 5

Additional Lyrics

3. Caught a plane outta Moscow.
Spent one cold night in Berlin, yeah.
It's a long hard way,
But I'm a-coming back again, yeah. (To Chorus)

BIG FAT MONEY

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

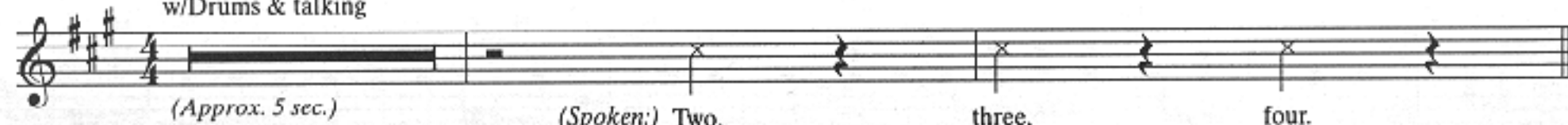


Fast Rock ♩ = 206

Intro

w/Drums & talking

N.C.



A7

Some say mon - ey is bad — for the soul, — bad — for the rock, — bad —

Gtr. I

P.M. *mf*

A7

— for the roll, — bad — for the heart, — bad — for the brain, — bad —

Gtr. II

sl.

f trem. bar Harm. (8va) *5

*Depress bar before striking note.

w/Fill 1

E7#9

for damn near ev - 'ry - thing. — Oh, yeah!

Gtr. II

1½

(5)

Gtr. I

trem. bar

1

*Vol. knob swell.

Full

Full

1/2

sl.

P

1/2

sl.

P

Fill 1 (Gtr. III)

Harm. (8va) *2

trem. bar

Harm. *2

2

2

4

(4)

*Depress bar before striking note.

Oh, no.

F

Ev - 'ry - bod - y wants some, ev - 'ry - bod - y wants big mon - ey.

5fr. D

sl. P

sl. P.M. 4

sl. P

sl.

oh yeah. — They want big. fat

H

P.M. 4

H

P

P

P

6fr. A

mon - ey.

sl. P.M. 4

P.M. 4

rake

P

sl.

P

N.C. (G5) D/F#

That's what I want,

P

P

P

P

on my back— but it ain't— my mon - key, no.—

Full Full 1/2 P 1/2 P sl. P.M.

4 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Oh yeah, — gim - me some of that big, big

sl. sl. P P.M. P.M.

7 0 0 4 5 4 4 5 0 0 0 2 1 2 14 14 14 14 14 14 14 14 2 4 2

mon - ey. — That's what I

sl. P.M. P.M. rake P P

4 5 0 0 0 0 0 0 7 0 0 4 4 5 0 0 3 0 2 2 2 2 2 4 2

want, — big, fat

N.C. (G5) D/F# P P

4 2 5 2 5 0 2 5 2

N.C.(A7)

E7#9

mon - ey, _____ yeah.

1/2
P
P

Guitar solo

⑤ 13fr.

Gtr. I

A# A#9

B9

A#9

B9

(Big. big mon - ey.) _____

*Gtr. IV

Gtr. IV

(Gtr. I cont. in slashes)

Gtr. I

14 12 14 11 12 14 11 13 12 10 10 9 12 7 7 9

*w/clean tone.

C9

A#9

B9

A#9

B9

C9

Full Full

Full Full

A#9 B9 A#9 B9 C9 A#9 B9
 1/2 Full 1/2 Full P
 12 10 7 10 (10) 7 10 9 7 9 9 (9) 7 9 (9) 14 12 12
 sl. 3

A#9 A9 G#9 G9 D#9 E9 D#9 E9
 sl. Full Full Full
 12 10 15 17 19 15 17 (17) 15 14 15 14 15 (15) 12 12 12 14 12
 sl. Full Full Full

F9 D#9 E9 D#9 E9 F9
 14 14 x 19 14 17 16 16 17 14 15 14 14 13 12 11 12

D#9 E9 D#9 E9 F9 D#9 E9
 Full Full
 11 12 13 11 9 11 9 12 (12) 9 12 9 9 7 13
 sl. sl.

[illegible]

⑤ 19fr.
E

Smoke this, eat that, my ol' la - dy's get - tin' fat. High rise, high rent, be -

(Gtr. III out)

(17)

(cont. in notation) N.C.

fore it's earned it's all been spent. Where's it gon - na come from? Who's it gon - na go to?

Gtr. I

The musical score consists of three staves. The top staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics: "fore it's earned it's all been spent. Where's it gon - na come from? Who's it gon - na go to?". The middle staff is for guitar, labeled "Gtr. I", and features a melodic line with triplets and slurs, marked with "T P" and "H". The bottom staff shows the guitar fretboard with fingerings (9-5, 10-6, 11-7, 12-8, 13-9, 14-10, 15-11, 16-12) and a bass line with notes 2, 3, 4, 5, 6, 7, 8, 9, marked with "H".

I ain't beat - en but I'm be - ing eat - en by

T P H T P H T P H T P H Full sl. P

17 13 18 14 19 15 20 16 14 (14) 2 4 2

10 11 12 13

H H H H P

w/Rhy. Fig. 1
⑥5fr.

mon - ey, oh yeah.

PM. PM. PM.

5 2 2 3 3 2 2 (2) 5 0 0 3

1/2 Full 1/2 Full

Big, big mon - ey. Woo!

Full Full P PM. PM. PM.

0 0 5 2 5 2 5 2 2 2 3 3 5 5 5

P

Just gim - me, gim - me, gim - me, gim - me, gim - me

1/2 Full Full Full 1/2 P PM.

(2 2 2 2) 5 0 0 3 0 0 3 0 0 3 3 3 0 0

1/2 Full Full Full 1/2 P

some of that big mon -

Full

Full

Full

1/2

P

P.M. 4 P.M.

ey. all right.

1/2

1/2

P.M. 4 P.M. 4 P.M.

1/4

P

1/4

P

That's all I want.

N.C. (G5)

D/F#

P

P

P

N.C. (A7)

E7#9

1/2

1/2

P

P

w/Rhy. Fig. 1
w/Bkgd. Voc. Fig. 1

⑥5fr.
A

Well, all right! —

w/Bkgd. Voc. Fig. 1

Oh, — big, big mon - ey. —

Now, gim - me, gim - me, gim -

Bkgd. Voc. Fig. 1

Mon - ey!

w/Bkgd. Voc. Fig. 1

⑤ 5ft.
D

me _____ some of

1/2 P.M. 1/2 P.M. P.M.

w/Bkgd. Voc. Fig. 1

⑥ 5ft.
A

that big mon - ey. _____ Woo!

1/2 P 1/2 P P.M. P.M. P.M.

N.C. (G5)

That's what I want, _____

Full Full Full Full D/F# p N.C.(G5)

N.C.(G5)

all I need. _____ (need.) _____

P p p

D/F# N.C.(A7)

Gim-me big, fat mon-ey.

(3) 2 5 2 5 0 0 2 2 (2) 2 2 2 2 5 2 2 2 1 2 0

p p

E5 D5

1/2 1/2

2 2 2 0 2 3 (3) 0 0 3 2 0 0 3 2 0

Free time

Yeah, got-ta go get

A.H. Full Full Full

*T Full Full Full

A.H. Full Full Full

5(17) 5(14) 5(12)

*T T T

*Tapped harmonics.

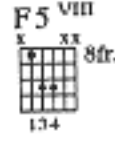
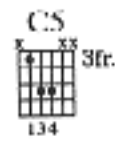
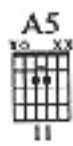
some, yeah.

sl. H P Full P 1/2 P 1/2 P 1/2 P

sl. 5 5 8 5 6 5 0 5 6 (6) 5 7 0 7 (7) 5 7 (7) 5 7 7 (7) 5

NOT ENOUGH

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen



Slowly ♩ = 78

Intro

N.C. *Gtr. I

C5 Rhy. Fig. 1

Em

F

mp let ring w/fingers

*Piano arr. for gtr.

Dm7

Am

Bb

F

C5

Dm7

Am

Bb6

F

1st Verse

Csus4 C

Csus4 C

G

F

G

Gsus4

1. To love some - bod - y nat - 'ral -

(end Rhy. Fig. 1)

Rhy. Fig. 2

C G F G Gsus4 C F C

ly, to love some-bod-y faith-ful-ly.

F G Gsus4 C E7(no3rd) Am C/E

to love some-bod-y e-qual-ly is not e-nough, is not e-nough,

(end Rhy. Fig. 2)

Dm7 G C G

it's not c-nough.

2nd, 3rd Verses w/Rhy. Fig. 2

F G Gsus4 C G

2. To love some-bod-y se-cret-ly (and nev-er touch,)

3. To love some-bod-y fool-ish-ly (can hap-pen once.)

Rhy. Fill 1 (Gtr. I)

F G Gsus4 C F C

to love some - bod - y hon - est - ly (and al - ways trust,) —
 To love some - bod - y hope - less - ly, (it hurts so much.) —

F G Gsus4 C E7(no3rd)

to love some - bod - y ten - der - ly, the ten - der touch, —
 To love some - bod - y e - qual - ly is not e - naugh, —

2nd time Gtr. II substitute Rhy. Fill 2

⑤ open

Am

C/E

Dm7

G

Asus2

*Gtr. III
mf

A
P.M.

it's not e nough, — it's not e - nough, —
 is not e nough, — it's not e - nough. —

Gtr. I Gtr. II

let ring
mf

*Gtr. III part in slashes is played 2nd time only.

A5

③ 3fr. 2fr. open ⑥ open
C B A E

Chorus

Bb5

C5

F5

Love hurts you some - times, — }
 Love takes a lit - tle time. — }

let ring — let ring — let ring —

Rhy. Fill 2 (Gtr. II)

let ring —

Bb5 C5 F5 VIII Bb5 C5

It's not so eas - y to find, no. Search - in' ev - 'ry - where,

Rhy. Fig. 3 (end Rhy. Fig. 3)

let ring..... let ring..... let ring..... let ring..... let ring.....

1. w/Voc. Fig. 1 Bbsus2 C5 Dsus2

you turn and swear. it's al - ways been there.

let ring..... let ring.....

2. w/Voc. Fig. 1 Bb5 C5

she's al - ways been there.

Gtr. I (Gtr. II out) mp

let ring..... let ring.....

Voc. Fig. 1

Ah.....

⑤ 5fr.

stand - ing there.

(A)

A.H:-----
(15ma)

A.H. pitches: F[♯] F[♯] F[♯] F[♯] *sl.*

(D5/A)

vib. w/bar

1. 2. 3.

*Strings arr. for gtr.

(Bb) (A)

1/2 2 H P sl. Full P Full 1/2 sl.

trem. bar 1/2 2 H P sl. Full P Full 1/2 sl.

(10) 15 10 15 19 17 20 (20) 17 20 20 20 20 20 10 10 10 10 12 10

(D5) (D5/E) (D5/F) (D5/G) (D5/A)

1 1/2 sl. 1 1/2 H P sl. Full 3 sl. H P P P P H P H P H P H

1 1/2 1 1/2 H P Full sl.

10 10 12 (12) 5 7 7 7 5 7 5 7 6 6 7 (7) 3 5 0 3 0 5 0 3 0 5 3 5 3 5 3 5

sl. sl.

(Bb) (A)

Oh!

1/2 sl. P sl. P sl. P Full P Full

1/2 sl. P sl. P sl. P Full P Full

5 5 3 5 3 7 5 10 7 13 10 13 10 15 13 17 15 17 20 17 20 (20) 17 20

sl. P

(D5) (D5/E) (D5/F) (D5/G)

Full 1/2 P Full 1/2 P Full 1/2 P Full 1/2 P

Full 1/2 P Full 1/2 P Full 1/2 P Full 1/2 P

20 20 20 20 (20) 10 20 17 10 (10) 6 10 14 (14) 10 13 10 12 10 12 (12) 10 12 19 10 20 20 20 (20) 10 19

Full 1/2 P Full 1/2 P Full 1/2 P Full 1/2 P

w/Rhy. Fill 3 (Gtr. I) Asus4 A Bridge w/Rhy. Fig. 1 C5 Em F

And if it don't come eas - i - ly, —

Full (Gtr. II out)

Full 20 (20)

Dm7 Am Bb F

one thing— you must be - lieve. — You can al - ways have trust— in me, —

C5 Dm7 Am Bb F

'cause my heart will al - ways— be — yours han - est - ly. —

Chorus w/Rhy. Fig. 3 (7½ times) Bb5 C5 F5

w/Rhy. Fill 4 Csus4 C w/Rhy. Fill 5 Gtr. III mf

Yeah! Love hurts you some - times. —

Rhy. Fill 3 (Gtr. I)

mp

Rhy. Fill 4 (Gtr. III) (cont. in slashes)

P.M. cresc. sl.

Rhy. Fill 5 (Gtr. I)

Bb5 C5 F5 VIII
 Not so eas - y to find, no, no.

Bb5 C5 F5 Bb5 C5 F5 VIII
 Search - in' ev - 'ry - where, then turn and swear it's al - ways been there,

Bb5 C5 F5 VIII F5
 stand - ing there. Love hurts you some - times.

Bb5 C5 F5
 It's not yours it's not mine, no, no.

Bb5 C5 F5
 Love is al - ways to share. You turn and swear it's ev - 'ry - where,

Bb5 C5 F5
 stand - ing there, 'cause it's al - ways been there.

Gtr. II (let ring) (Gtr. II out) Gtr. I (mp)

Rhy. Fill 6 (Gtr. II)

let ring

8 10 8 10 (10)

Rhy. Fill 7 (Gtr. II)

let ring

8 10 8 10 (10)

Voc. Fig. 2

Ah.

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Em
Gtr. I
A.H.

Em

 $\text{Em}(b5)$

ES

[illegible]

mp let ring
A.H. -

*Tapped harmonics.

**Cresc. 2nd time.
w/vol. knob.

Em

$$Em(b5)$$

A7(no3rd)

Em

Em(b5)

A7(no3rd)

mf P.M.
w/flanger

P.M.-----

Em

$$\text{Em}(bS)$$

A7(no3rd)

Em

Em(b5)

A5

N.C.

P.M.

P.M. -----+

P.M. -----

sl.
steady gliss.

A.H.
(8va)

G5 D Asus2

G5 D Asus2

sl.

A.H.

(flanger off)

A.H. pitch: F#

Em G5 D Asus2 Em

Oh, yeah! All right.

Rhy. Fig. 1

sl. P.M. sl.

G5 D Dsus2 Asus2 G5 D Asus2

P.M. sl. sl. P.M. *

*Note in parentheses is played when Rhy. Fig. is recalled only; omit 1st time.

Em G5 D Dsus2 Cmaj7 Asus2

(end Rhy. Fig. 1)

sl. P.M. H let ring..... H *

*Note in parentheses is played 1st time only; omit when Rhy. Fig. is recalled.

D G5 D Asus4

P.M. P P

1st Verse
Em

I don't care a - bout the way that you treat - ed me.

P.M. P.M. ..

G5 D Asus2 Em

And I ain't cry - ing 'bout the love I've been pay - ing for.

G5 D Dsus2 Asus2

No, I ain't bitch - in' 'bout the

P.M.

G5 D Asus2

things you've been put - tin' down, here in the street. No,

P.M. P.M.

Em

I ain't go'n'— a - round say - ing things a - bout you,— Lord,— I can't re -

G5 D Dsus2 Cmaj7 D6sus2

peat. Hey, it ain't gon - na change o - ver - night,-

no.— And it ain't go'n'— a - way

with - out a fight,— no.— Now,

let ring4

sl. P.M. steady gliss. sl. 12 sl.

Asus2 sl. A5/B B5 A5 B5 Cmaj7

D5 H N.C.(E5) G5 D Asus2

P.M.4 P.M.4 steady gliss. P.M.

sl. sl. sl. sl. sl. sl.

2nd Verse

Em

I ain't say - ing that I'm nev - er gon - na beg you, oh, ba - by come

G5

D

Asus2

Em

back. But, right now, ba - by, I don't real - ly wan - na see your face,—

G5

D

Dsus2

Asus2

yeah.— and that's a fact. Oh,— right now, hon - ey, all I

G5

D

Asus2

know is what I'm feel - ing— in - side.—

Em

Right now, ba - by, I'm a - lone and I'm swal - low - ing,

Lord, — a lot of

P.M.

pride.

And it

ain't

gon - na change

o - ver - night,

no. —

And it ain't go'n' — a - way

let ring.....

P.M.

with - out a fight. —

Liv - ing with the

Yeah! —
Harm.
(8va) 2 ½

Full

trem. bar.

Full

Harm. 2 ½

P.M.

Chorus
w/Rhy. Fig. 1

Em G5 D Asus2 Em G5 D Dsus2

af - ter - shock, — I said, "Why, why, why?" — Well, I nev - er

Asus2 G5 D Asus2 Em G5 D Dsus2

thought she'd walk, but now I'm liv - ing with the af - ter - shock, — And it

Cmaj7 A/C# D5 B/D# E5

ain't gon - na change, — it ain't go'n' a - way, no. —

Gtr. I

P.M. 4 P.M. 4

Interlude

C#m7 Bsus4 B Bsus2

Gtr. II

P.M. 4

P P P H P sl

9 9 10 (10) 9 9 (9) 7 7 (7) 7 9 7 (7) 7 (7) 5 5

Gtr. I

sl. sl. P P.M. P.M. 4

sl. sl. P

9 9 9 5 5 5 5 (5) 4 2 2 0 0

E5

C#m7

Bsus2

B

Bsus2

B

A.H.
(8va)

(Gtr. II out)

Bridge

G5

G5/F#

Em7

Yeah,— she o - pened up— my eyes,—

C

Dadd4

Gsus2

N.C.(G5/F#)

(see - ing what I wan - na see.)

She kind - a took— me by sur - prise,—

Em7 A5

(showed — me what I had - n't seen.)

Harm.

sl.

sl. Harm.

*D/A A5

Yeah, — yeah, — liv - ing with the

Harm.

Harm. (8va)

1 1/2

sl.

trem. bar.

Harm.

Harm.

sl.

1 1/2

**2 1/2

1

*Bass plays A. **Depress bar before striking note.

Guitar solo
N.C. (*Em)

af - ter - shock. —

1

Full

sl.

Full

1

sl.

15 15 15 15 15 15 15

*Chord symbols implied by Bass, next 14 bars.

First system of musical notation (treble and bass staves). The treble staff contains a melodic line with various articulations: *Full*, $\frac{1}{2}$, $\frac{1}{2}$, and $1\frac{1}{4}$. The bass staff contains a corresponding line with fingerings (e.g., 15, 15, 15, 15, 16, 15, 12, 14, 12, 14, 12, 14, 12, 12, 14, 12, 15, 15, (15), 3, 3) and slurs. A wavy line indicates a tremolo or rapid oscillation.

Second system of musical notation. The treble staff includes a *Sva* (Sustained Vibrato) section and a *loco* section. The bass staff contains fingerings (e.g., 17, 17, 18, 15, (15), 8, 22, 22, 22, (22), 12, 9, 7, 12, 7, 3, 0, 3, 7, 12) and articulations like *Full*, $\frac{1}{2}$, *Full*, and *loco*. The *loco* section includes a sequence of notes with a wavy line and a slur.

Third system of musical notation. The treble staff features a sequence of notes with a wavy line and a slur. The bass staff contains fingerings (e.g., 7, 12, 3, 0, 7, 12, 7, 3, 12, 0, 7, 12, 3, 7, 3, 0, 2, (2), 0, 2, 0, 3, 0, 3, 7, 10, 4, 7) and articulations like *Full*, *P*, and *Full*.

Fourth system of musical notation, labeled (C) and (D). The treble staff contains a sequence of notes. The bass staff contains fingerings (e.g., 12, 12, 12, 10, 12, 12, 12, 14, 14, 14, 15, 15, 15, 15, 14, 15, 15, 15, 17, 17, 17, 17, 17, 19, 19, 9, 9, 9, 7, 9, 9, 9, 11, 11, 11, 12, 12, 12, 12, 11, 10, 14, 10, 10, 12, 12, 12, 14, 14, 14, 14, 14, 16, 16) and articulations like *sl.* and *Full*.

Fifth system of musical notation, labeled (Am) and (Bm). The treble staff contains a sequence of notes with a wavy line and a slur. The bass staff contains fingerings (e.g., 19, 14, 14, 14, 14, 14, 15, 15, 15, 14, 12, 10, 10, 14, 10, 10, 12, 12, 12, 12, 12, 12, (12), 7, 10, 16, 11, 11, 11, 11, 11, 12, 12, 12, 11, 9, 7, 7, 11, 7, 7, 9, 9, 9, 9, (9), 4, 7) and articulations like *sl.* and *Full*.

(C) (D)

12 12 12 10 12 12 12 12 14 14 14 14 15 15 | 15 15 17 17 17 17 14 15 15 14 12 10

9 9 9 7 9 9 9 9 11 11 11 11 12 12 | 12 12 14 14 14 14 11 12 12 11 9 7

E N.C.(G) (A) (Asus4) (C) (Dsus4) (D) E N.C.(G) (Asus4)

Oh, yeah! —

9 9 12 12 14 14 15 5 5 5 0 0 7 9 9 12 12 15

9 9 12 12 14 14 14 5 5 5 7 7 7 9 9 12 12 14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(A) (D) (C) E N.C.(G) (A) (Asus4) (C) (Dsus4) (D)

All right.

15 14 7 7 7 5 5 0 0 12 12 14 14 15 5 5 0 0 7

14 14 0 7 7 7 5 5 0 0 12 12 14 14 14 5 5 7 7

14 14 0 7 7 7 5 5 0 0 12 12 14 14 14 5 5 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E N.C.(G) (A) (Asus4) (A) (D) (C) B

Watch it, watch it!

9 9 12 12 14 15 14 0 7 7 7 5 5 4 4 4

9 9 12 12 14 14 14 0 7 7 7 5 5 4 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B9sus4

B

G5

D

Asus2

Yeah, — yeah, — liv - ing with the

P.M.4

P.M.

H

Chorus

*w/Rhy. Fig. 1 (1st 7 bars only)

Em

G5

D

Asus2

Em

G5

D

Dsus2

af - ter - shock. —

I said, "My, my, my." — I guess that I nev - er

*On 3rd beat of 1st, 3rd & 5th measures,
note is played with A.H. ad lib.

Asus2

G5

D

Asus2

Em

thought she'd walk.

Liv - ing and learn - ing with the af - ter - shock. —

G5

D

Asus2

Cmaj7

D6sus2

Asus2

And it ain't gon - na change, —

it ain't go'n' a - way.

P.M.

sl.

let ring4

(0)

A5/B B5

A5 B5

C5

D6sus2

B/D#

I said it ain't gon - na change

with - out a fight, —

H

H

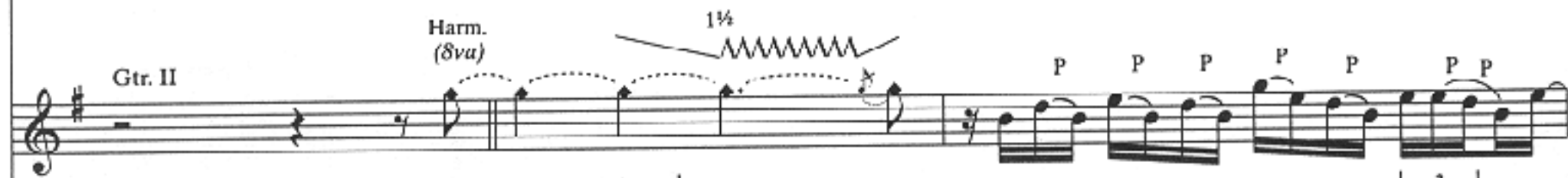
Outro
Em

Cmaj7

D6sus2



no. I'm liv - ing with the af - ter - shock. —



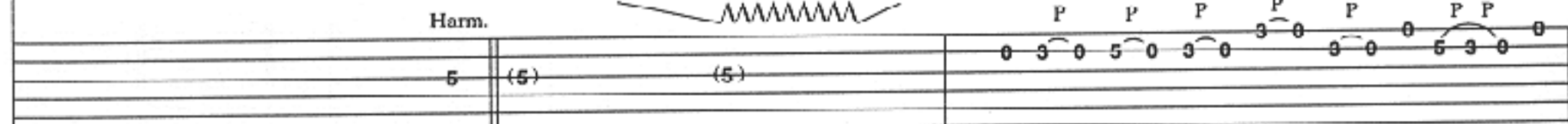
Harm.
(8va)

1½

trem. bar.

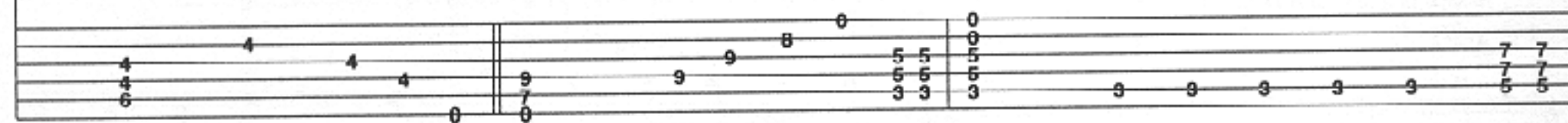
1½

Harm.



Gtr. I

let ring



B/D4

E5



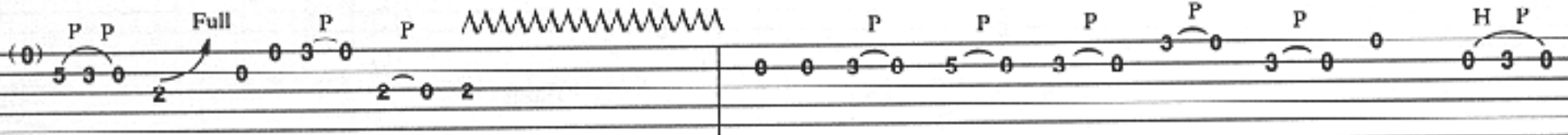
I'm liv - ing with the af - ter - shock. —

No! —



Full

Full



Cmaj7

D6sus2

B/D4

N.C.(Em)

(C)

C5

Oh, ——— yeah.

Full P H 1 P *sl. sl. sl.* *sl.* T P H T P H T P H T P H

Full P H 1 P *sl. sl. sl.* *sl.* 10 17 12 15 T P H T P H T P H T P H

12 14 (14) 12 14 (14) 12 (12) 9 14 7 7 9 12 11 17 12 15 17 12 15 17 12 15 17 12 15

sl. sl. P.M. P.M.

9 12 12 12 9 7 9 5 5 5 5 9

7 10 10 10 7 5 7 9 9 9 9 9

0 *sl. sl.*

D5

T P H T P H T P H T P H T P H T P H T P H T P H

6 6 6 17 12 15 17 12 15 17 12 15 17 12 15 17 12 15 17 12 15 17 12 15

..... P.M.

7 7 7 7 7 7

5 5 5 5 5 5

B/D# E5 D5

Yeah, _____ yeah, _____

TP TP *sl.* P *sl.* H P *sl.* H P *sl.* H P *sl.* P P 1/2 P *sl.*

15 17 15 17 15 14 12 10 12 10 8 8 (8) 10 8 7 8 7 5 7 5 9 5 9 5 9 0 2 2 0 2 (2) 0 *sl.*

P.M. P.M.4

6 4 6 6 4 6 9 9 9 7 7 7 7 5

C5 D5

all right! _____

8va _____

sl. *sl.* *sl.* 1/2 Full

trem. pick

12 14 15 17 19 19 22 (22) 19 22 22 19 22 1/2 Full

P.M.4 P.M. P.M.4

5 5 5 5 5 7 7 5 5 7 7 5

B/D# Em Em(b5)

3 3

Nev - er gon - na change.

8va

P 1/2 H P P Full

19 19 19 19 22 19 22 19 19 19 22 19 22 22 19 22 (22) (22)

3 3

sl.

P.M. w/flanger mf

4 4 4 4 4 (4) 0 2 2 2 1 2 0

6 6 6 6 6 (6) 0 2 2 2 1 2 0

sl.

A7(no3rd) Em Em(b5)

8va

loco (Gtr. II out)

pick slide

(22)

1/2

1/2

P.M.

1 0 2 0 2 0 0 0 2 2 0 2 1 2 0

9 0 0 0 2 2 0 2 1 2 0

A7(no3rd) Em Em(b5) A7(no3rd)

1/2 *tr* 1/2 *tr* 1/2

PM.

Begin fade Em Em(b5) A5 C Dadd4

PM. PM. *sl.*

Em Em(b5) A7(no3rd)

1/2

PM.

Em Em(b5) A7(no3rd)

1/2 *tr* 1/2 *tr*

PM.

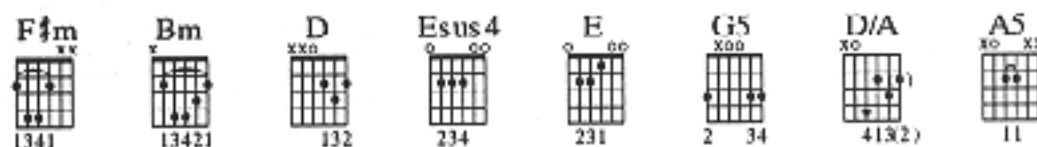
Em Em(b5) A7(no3rd)

1/2 Fade out

PM.

TAKE ME BACK (DEJA VU)

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen



Slowly ♩ = 88

Intro

(chimes)

D
Gtr. 1 (acous.)

Dsus2

A/D

C/D

G/D

(approx. 12 seconds) *mf*

D Dsus2 A/D C/D G/D N.C.

let ring1

p

D5 N.C. D5 N.C. A7sus4 A7 N.C.

let ring1

p

**let ring*1

H

***T*

let ring1

**Let ring refers to G (③ open) only, till end of bar.*

Dsus2 N.C. D5 N.C. A7sus4 A7

let ring1

p

**let ring*1

H

***T*

let ring1

**As before*

H

p

T

1st Verse

D G/B A/C# D A/C# G/B

I thought I saw — you from a dis — tance.

D G/B A/C# A7sus4 A7 N.C. A5

I swore — that I'd found — you once a — gain.

D G/B A/C# D A/C# G6/B

Touched on that feel — in' for an in — stant.

D G/B A/C# A7sus4 A7 N.C. A7 N.C.

Could not — re — call — just where or when. Oh, — no.

Chords: Dsus2, N.C., D5, N.C., A7sus4, A7, N.C. $\frac{1}{2}$ A7, N.C.

Letting ring: 1, 4, 1, 4, 1, 4

Techniques: P, H, T, grad. bend, 1/2

*As before

Chords: Dsus2, N.C., D5, N.C., A7sus4, A7

Letting ring: 1, 4, 1, 4, 1, 4

Techniques: P, H, T

*As before

2nd Verse

Chords: D, G/B, A/C#, D, A/C#, G/B

Lyrics: Some des - ert is - land off Mo - roc - co,

Rhy. Fig. 1 (Gtrs. I & *II)

Techniques: P.M., H, let ring

*Gtr. II: elec. w/dist. Use neck pickup or combination of neck and middle pickups.

Chords: D, G/B, A/C#, A7sus4, A7, N.C., A5

Lyrics: we had a love so hard to find. Oh,

Techniques: P.M., let ring, Full

D G/B A/C# D A/C# G6/B

— so full of life,— so free and eas - y.

P.M.1 P.M.1 P.M.1 H let ring..... let ring... let ring.....

G5 G5/F# Em7 Asus2

An - oth - er place,— an - oth - er time.— Oh. —

Gtr. I (Gtr. I out) (end Rhy. Fig. 1)

Gtr. II *sl.*

Chorus N.C. G5 D N.C. G5 D Asus2 N.C.

Take me back.— I wan - na be.

Rhy. Fig. 2 (Gtr. II)

G5 D N.C. G5 D Asus2 N.C.

there with you. It hap - pened

*Muffle stgs. w/L.H., sometimes causing random harmonics to sound (throughout Chorus).

G5

D

N.C.

G5

D

Asus2

N.C.

just like that.— Yeah! Slip in— a dream—

G5

D

N.C.

G5

D

Asus2

G5

G5/F#1

N.C.

or two... Come on, take— me

(end Rhy. Fig. 2)

Gtrs. I & II

let ring—

A7sus4

A7

F#m

Bm

back. Oh, de - ja vu.—

*One soul, one mind.—

(Gtr. I cont. in slashes) Gtr. II

let ring—

sl. sl.P.M. —

let ring—

let ring—

let ring—

*Two voices w/flanger.

F#m

D

Esus4

E

F#m

One light that shines.— One love— so fine.—

sl. P.M. —

let ring—

let ring—

let ring—

let ring—

G5 D/A D A5

Oh, come on and take me back.

Ah.

A.H. *T

A.H. *T

3rd Verse w/*Rhy. Fig. 1

D G/B A/C# G/B D G/B A/C#

Some call it fate, some su-per-sti-tion. Some call it luck, it's all the same.

*Play w/slight variations. Gtr. II: Change pickup (as before).

A7sus4 A7 N.C. A5 D G/B A/C# D A/C# G6/B

Oh, just one of the mys-t'ries of cre-a-tion.

Chorus w/Rhy. Fig. 2 (1st 7 bars only)

G5 G5/F# Em7 Asus2 N.C. G5 D N.C.

Some-thing you feel but can't ex-plain. Oh. Take me back.

G5 D Asus2 N.C. G5 D N.C. G5 D Asus2 N.C.

I wan-na be there with you. It hap-pened

G5 D N.C. G5 D Asus2 N.C. G5 D N.C.

just like that, ha-by. I've fall-en deep in-to...

G5	D	Asus2	Interlude Csus2	Gsus2
----	---	-------	--------------------	-------

Oh, _____ girl, — come on.

A musical staff for guitar III in treble clef with a key signature of two sharps (F# and C#). The staff contains several measures of music. Above the staff, "Gtr. III" is written. Below the staff, there are markings "w/dist." and "w/slide". A wavy line above the final measure indicates a vibrato effect.

*Vib. w/slide till end of interlude.

Gtr. II

let ring -----4

mf
let ring -----4

let ring -----4

3 0 0 0 0 0 0 0 0 0 0 0

2 2 2 0

(3) 5 7

(3) 5 7

*Change pickup (as before).

Csus2	Dadd9	Fadd9
-------	-------	-------

I want you to take me there. Oh, I know, I know, I know

[illegible]

Diagram illustrating a sequence of numbers and their relationships, possibly representing a musical scale or a sequence of notes. The sequence is shown on a staff with various markings above and below the notes.

The sequence of numbers is: 17, 16, 17, 17, 20, (20), 19 (19), 17 (17), 15 (15), 13 (13), (13), 12, 12, (12).

Markings above the staff include wavy lines and curved lines connecting the numbers.

Markings below the staff include a horizontal line and a vertical line.

5 7 9 5 7 10 12 10 8

Cadd9

Dadd9

N.C.

Asus2

N.C.

I know, I know, I know, I know, I know.

Come on.

(Gtr. III out)

let ring.....

let ring.....

let ring.....

Chorus
w/*Rhy. Fig. 2

*Use bridge pickup.

G5 D N.C.

G5 D

Asus2

N.C.

G5

D

N.C.

Take me back, ba - by.
*w/slight variations.

'Cause I swear I've been there with you.

G5 D Asus2

N.C.

G5

D

N.C.

G5

D

Asus2

N.C.

It hap-pened just like that... Wow!

Send me a dream.

G5 D N.C.

G5 D

Asus2

G5

G5/F#

N.C.

or two.

Oh, come on, take me back.

A7sus4

A7

*Gtr. II: Change pickup (as before).

Oh, de - ja vu.

Gtrs. I & II

Gtrs. I & II

Gtr. II

let ring.....

slight rit.

Gtr. I

sl.

a tempo

cresc.

*Rasguado refers to both gtrs.

The musical score for guitar consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in eighth and quarter notes, with some chords marked with an accent (>). The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in eighth and quarter notes, with some chords marked with an 'X' and a slash (/). The chords are D, Dsus2, A/D, C/D, and G/D. The score is divided into two measures by a double bar line.

Bb/D Rhy. Fig. 3

$\frac{1}{2}$ P

let ring-- $\frac{1}{2}$ P

grad. cresc.

D5

(end Rhy. Fig. 3)

$\frac{1}{2}$ P

let ring-- $\frac{1}{2}$ P

grad. cresc.

*Bend stg. towards floor (till end).

w/Rhy. Fig. 3 (2 times)

B \flat /D

Gr. II

1/2

P

A.H.

*T

D5

1/2

P

A.H.

*T

B \flat /D

1/2

P

A.H.

T

let ring

1/2

P

A.H.

*T

sim.

1/2

P

A.H.

*T

1/2

P

A.H.

T

5 (5) 3 3

3 (15) (3 15)

3 3

3 3

5 (5) 3 3

3 (14.5)

3 2

2 (14.5)

5 (5) 3 3

3 (15)

3 3

3 (15)

*Tap both harmonics w/R.H. index finger at 15th fret. *Both harmonics will sound if both stgs. are tapped approx. halfway between 14th & 15th frets w/R.H. index finger.

Rhy. Fill 1 (Gtr. I)

let ring.....

let ring.....

FEELIN'

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Slowly ♩ = 84

Intro

B5 Asus2 G D6/F# Em7(no3rd)

w/light dist. mf let ring... w/pick & fingers

D Bsus2 Asus4 A B5 Asus2 G

D6/F# Em7(no3rd) D Dsus2 Asus2

1st Verse

B5 Asus2 G D6/F# Em7(no3rd)

Out of touch, most the time, got a lot ta things on my mind.

Rhy. Fig. 1

let ring... let ring...

D Bsus2 Aadd9 E5
 Kick-in' down to where it start. It's the hard - est thing.

A5 D5 B5 Asus2 G D6/F# Em7(no3rd)
 Oh, Lord, yeah. Grow it long, - shave it off. Life is hard, - nev-er soft.

D Dsus2 Asus2 Esus2 Em
 I need a change, - I need it quick, be-fore it makes me - sick.

D Dsus2 Esus2 Em D6 D5 Dsus2
 That's what's on my mind. Now,

*L.H. fingering

2nd Verse
w/Rhy. Fig. 1

B5 Asus2 G D6/F# Em7(no3rd)

pay at-ten-tion, watch your back. Pay your dues - a, stay on track.

(Ah.)

D Bsus2 Aadd9 E5 A5 D5

Got no room to sec-ond guess, puts me un-der stress. Oh, Lord.

B5 Asus2 G D6/F# Em7(no3rd)

(Ah.) If I were you, if you were me, I won-der who I'd wan-na be.

D Dsus2 **Not in strict time** Asus2

With just one wish you can't re-fuse. I would-n't know what to choose.

Diagram showing guitar fretboard positions for the solo section, including a 3/4 time signature and a 4/4 time signature.

N.C.(Bm) (D) (C) (Em) (D) (F) (Em) (G) (A) (G5)

sl. sl. sl. sl. **f** w/pick w/heavier dist.

9 7 5 8 7 10 8 12 12 14 14 15 15 15

2 5 3 7 5 8 7 10 10 12 12 0 0 0

In time
*G5/A

N.C.

Chorus
B5

Asus2

Yeah!

Feel - in'.

No,

pick slide

15 15 8

*Bass plays A.

2(22) 2(22) 2(22) 0(22)

**T T T T

**While fretting lower notes w/L.H., tap higher notes w/wedge of pick, subsequently sounding both notes.

G

*D6/F#

E5

N.C.

D5

I don't like— what I've been told— I'm feel - in', uh.

let ring

*Chord implied.

B5

Asus2

G

D6/F#

Feel - in' what no one else— will ev - er know— I'm feel -

let ring

E5

D

Asus2

in', uh. Oh. Now,

let ring

let ring

3rd Verse

B5 Asus2 G D6/F# Em7(no3rd)

black is white and white is black. uh. Got pol-i-ti-cians- smok-in' crack.

*P.M. let ring P.M. let ring P let ring

*While palm-muting, hold chord forms to allow notes to slightly ring over each other (till end of Verse).

D Bsus2 Aadd9 E5

And John Paul's all bul-let-proofed. And it puts me through the roof.

let ring P.M. let ring P.M. let ring

*For next 2 bars only, all P.M.'s are slight.

A5 D5 B5 Asus2 G

And yeah, I were you and you were me.

let ring P.M. let ring P.M. let ring

*Let E (① open) ring through 3rd beat.

D6/F# Em7(no3rd) D Dsus2

I won-der who I'd rath-er be. And if I had one wish I'd,

P.M. let ring P let ring let ring

(E5) (D5) (C5)

8va

*Full

**Full

T P H T P H T P H T P H T P P

T P H T P H T P H T P H T P P

15 17 12 15 17 12 15 19 12 16 17 12 15 19 15 12 22 (22) 15 (15) 12 15 22 15

*Bend tapped note
w/L.H. at 15th fr., 1st stg.

**As before but on 2nd stg.

(E5) (A5) (B5) (D5)

8va

loco

T P H T P H T P sl. P T P T P P P T P T P P P H T P T P P

T P H T P H T P sl. P T P T P P P T P T P P P H T P T P P

(15) 17 12 15 17 12 15 17 15 14 11 15 14 15 14 12 10 15 14 15 14 12 10 12 15 14 15 12 10 15 14 12 10 12 0 12

(E5) (D5) (C5)

T P T P T P T P P sl. H P P

T P T P T P T P P sl. H P P

10 12 7 12 8 12 5 12 7 5 3 5 3 0 0 5 3 0 0 2 0 0 (2) 0

Full

grad. bend

Full

let ring

(E5) (A5) (B5) (D5)

Full Full

Full Full

T P H T P H T P H T P H T P H T P H T P H T P H

T P H T P H T P H T P H T P H T P H T P H T P H

2 (2) 4 7 0 3 8 0 5 7 0 5 0 0 5 10 0 7 0 12 7 11 0 7 0 0 7 10 0 7 0

(E5) (D5) (C5)

T P T sl. sl. T P T P T P

T P T P T P T P

10 0 12 22 12 19 10 19 0 19 10 (10) 0 10 (10) 0 (0) x x

1/2

2 1/2

sl.

B5 Asus2 G D6/F# Em7(no3rd) D

mf w/light dist. let ring w/pick & fingers let ring

1/2 P

4th Verse

Asus2 B5 Asus2 G D6/F# Em7(no3rd)

Out - ta - touch - most all the time, — got too man - y - things on my mind. —

let ring let ring

1/2 P

D Dsus2 Asus2 N.C.

Shut - tin' down, — I got - ta — stop this thing. Yeah!

let ring

f sl. w/pick trem. bar w/heavier dist. 1 2 1/2 1 3 1/2

sl. *Don't pick. Hammer on and slide up to D (5fr.).

Chorus

B5 Asus2 G D6/F# E5 N.C. D5

Feel - in'. No, I don't like - what I've been told - I'm feel - in', — uh. And I'm

a tempo P.M.

B5 Asus2 G D6/F# E5 D

bleed - in' like no one else_ will ev - er know_ I'm bleed - in'.

let ring

P

Asus2 N.C. B5 N.C.(A/C#) D6 Em

Woh, deal - in' I'm deal - in' with_ these things_ I'm

semi-harm. 1/2 trem. bar 1 1/2 P.M. let ring let ring

F#5(add9) N.C. B5 N.C.(A/C#) D6

feel - in', uh. Woh, I'm dream - in', I'm dream - in', I'm

let ring P P.M. let ring

Em F#5(add9) F#5 F#7sus4 F#5 N.C.

dream - in' things_ that show me what I'm see - in'. Yeah, you're

let ring let ring let ring P.M.

B5 N.C.(A/C#) D6 Em F#5(add9)

see - in'. I'm see - in' things - I don't know what I'm feel - in', uh.

P.M.1 let ring1 let ring1 let ring1

N.C. B5 N.C.(A/C#) D6

Lord, — well, I've — been feel - in', I'm — feel - in' and I'm

rake...1 P.M.1 P.M.1 *let ring...1

*Without vib. (till end)

Em F#5(add9)

feel - in' things - that I — don't, I don't know, — I don't know. —

let ring1

F#5 F#5 F#5 N.C. B5 N.C.(A/C#) D6 Em

— And oh, — what I'm see - in'. Yeah, —

let ring...1 let ring...1 P.M.1 P.M.1 let ring1 let ring1

F#5(add9) F#5 N.C. B5 N.C.(A/C#) D6

yeah!

let ring

H

P.M.

let ring

Em F#5(add9)

Hey, I don't un - der - stand...

let ring

let ring

B5 Asus2 G D6/F# Em7(no3rd) D Dsus4

*w/gtr.'s vol. knob

mf let ring w/pick & fingers

1/2 P

dist. off let ring

Not in strict time

Asus2 A/E Bmadd9

Repeat and fade

sl.

• **TABLATURE EXPLANATION/NOTATION LEGEND** •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

1st string - High E			0
2nd string - B		10	0
3rd string - G		9	1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

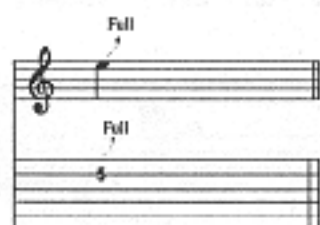
5th string, 3rd fret 2nd string, 10th fret and 3rd string, 9th fret played together an open E chord

Definitions for Special Guitar Notations

BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



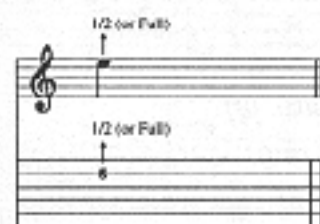
BEND: Strike the note and bend up a whole step (two frets).



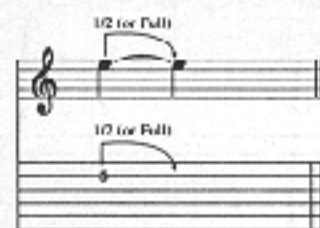
BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



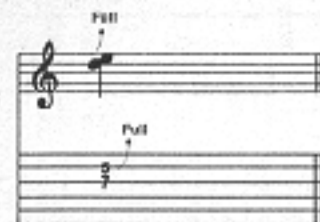
PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step, strike it and release the bend back to the original note.



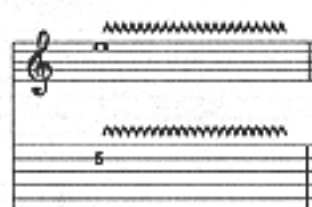
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



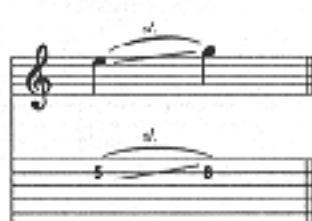
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



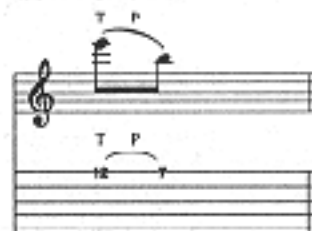
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



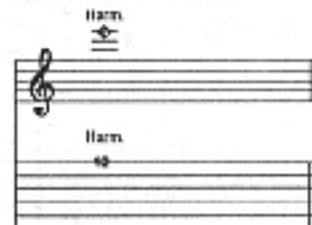
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



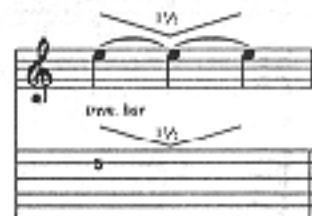
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret board; strike the strings with the right hand, producing a percussive sound.



PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

